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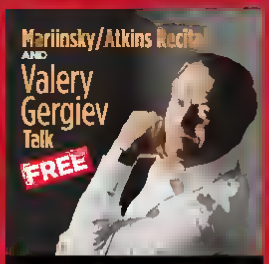

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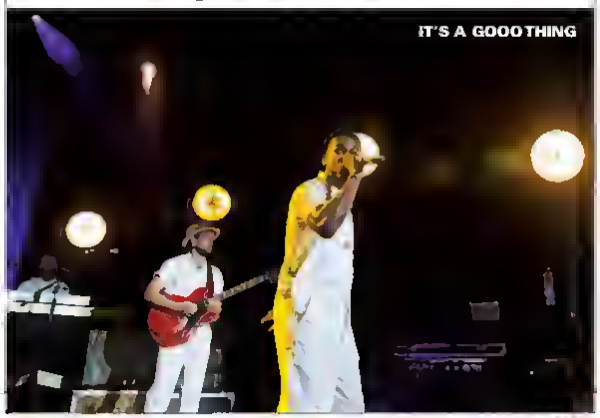

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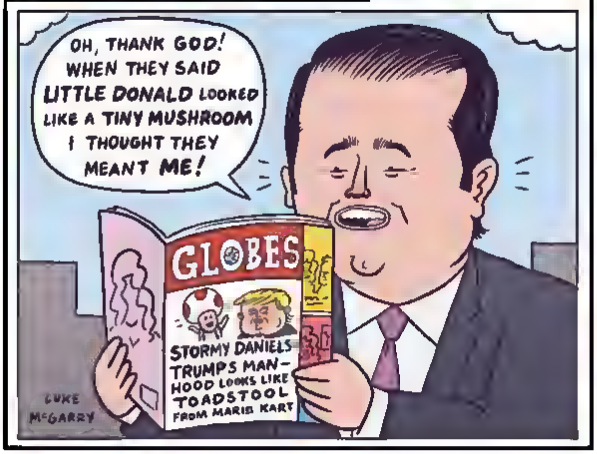
Collage by Michael Ziobrowski (@xisthewespon)
Design by Richie Beckman

ORANGE FEATHERS »


OH, THANK GOD! WHEN THEY SAID LITTLE DONALD LOOKED LIKE A TINY MUSHROOM I THOUGHT THEY MEANT ME!
GLOBES
STORMY DANIELS TRUMPS MANHOOD LOOKS LIKE TOADSTOOL FROM MARIO KART
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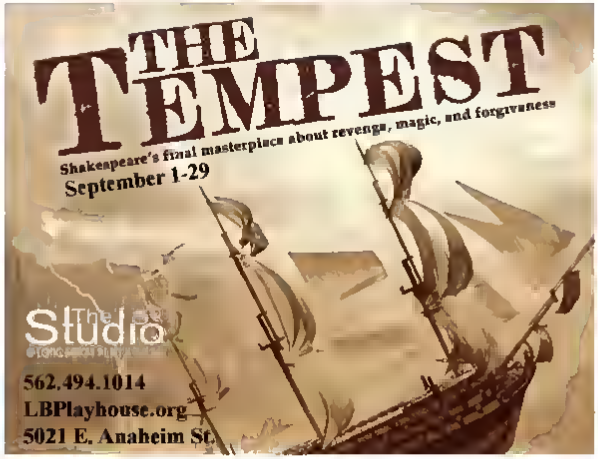
RED MEAT

bile-soaked bib of bastardry

from the secret files of Max Cannon

How did you like the special birthday gift I left for you last Tuesday, Karen?
I hated it! It burned my mouth and gave me diarrhea real bad
Hmm. That's odd
It seems as if one of the birthday kids on my route ever like the jalapeño milk
I hate you, Mirriam Dan



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Silence!

OCDA cuts deal to thwart public hearing into jail phone-surveillance scandal

Days after OC *Weekly*'s August revelation that ethical issues tied to jailhouse telephone surveillance by the Orange County Sheriff's Department (OCSD) for two years had stalled the severe pending punishment of a defendant, prosecutors quietly gave Hugo Jovanny Jimenez a sweetheart deal rather than surrender subpoenaed records and undergo public hearings into potential law-enforcement perjury.

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

As a result of the government's tactical decision, the 25-year-old Jimenez grabbed a term of 15 years rather than the life-in-prison sentence he faced.

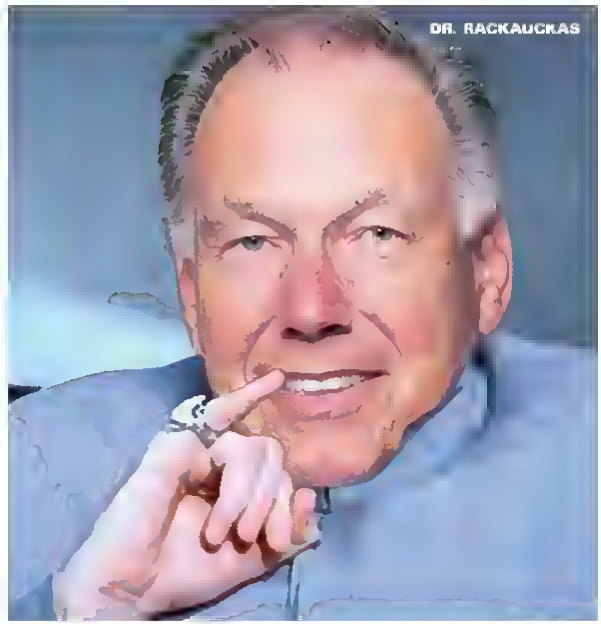
A September 2016 jury convicted Jimenez of committing 22 felonies and enhancements stemming from the prior year's parking-lot fistfight, assaults and attempted murder at Stanton's Lucky John's bar, located 10 minutes from Disneyland. The defendant will likely spend less than 12 years in prison after officials calculate credits for time already served (1,126 days), plus good conduct (168 days).

There's no mystery why Tony Rackauckas' Orange County district attorney's office (OCDA) became less enthusiastic about pursuing Jimenez. Public Defender Adam Vining discovered the suspicious role the Special Handling Unit of the OCSD played in the conviction.

Those familiar with the jailhouse-snitch scandal know Special Handling Unit deputies operated unconstitutional scams to help the OCDA win cases, hid or destroyed exculpatory evidence, disobeyed court orders, feigned memory loss of memorable events, and repeatedly committed perjury to cover up their misdeeds.

In efforts to thwart public disclosure of corruption in the snitch scandal, Rackauckas' office dropped murder and attempted-murder cases rather than release embarrassing records. (Rackauckas—the 75-year-old, self-styled law-and-order politician seeking a sixth term in November's election—refused to prosecute the lying deputies or gracefully accept a 2016 rebuke of his conduct issued by the California Court of Appeal.)

Jimenez is the latest beneficiary of a local criminal-justice system continually trying to outrun its corruption. Vining discovered that veteran Special Handling Unit deputy Seth Tunstall, identified by a superior court judge as a blatant perjurer in 2014 and 2015, had worked as a courtroom bailiff during Jimenez's trial.



DR. RACKAUCKAS

RICHIE RECKMAN

After Tunstall's appearance in the courtroom, prosecutors convinced Judge Michael A. Leversen to reopen the case, chiefly so that Brendan Pefley of the Special Handling Unit could testify he'd miraculously discovered bombshell evidence of jail phone recordings featuring Jimenez attempting to create an alibi at the time of the shooting.

Leversen hadn't been particularly interested in Vining's suspicions until news broke in August that OCSD's jailhouse-recording system had illegally captured more than 1,000 calls between inmates and their lawyers.

Worse, even though deputies knew many of the phone numbers called belonged to the Orange County Public Defender's Office, they nonetheless listened to protected conversations in which defense strategies were undoubtedly discussed. Leversen noted his "concern" about the phone-surveillance issue in *Jimenez* and said he was open to the idea of conducting an evidentiary hearing.

OCDA's sudden sweetheart deal precludes that outcome while county Supervisors last week ordered bureaucrats to provide options pertaining to the jail's phone-system contract after Global Tel*Link Corporation officials conceded they'd recorded attorney-client calls not only in Orange County, but also in two Florida jurisdictions.

Deputies have tried to keep secret the impressive technical capabilities of Global Tel's system, which allows them to monitor live calls as well as to conduct intense searches penetrating slang, foreign languages, colloquialisms and jargon used in recorded conversations.

On Sept. 7, the judge ordered Jimenez transferred to the California Department of Corrections' reception center "forthwith," but OCSD officials have kept him in their custody.

Rackauckas is running against Supervisor Todd Spitzer, who has made the incumbent's corruption and incompetence the centerpiece of his campaign. In 2017, lousy ethical practices inside the OCDA and OCSD prompted a superior court judge to historically remove the death penalty as a sentencing option in the county's worst mass killing case, *People v. Scott Dekraai*.

RSCOTTMOXLEY@OCWEEKLY.COM

POLITICAL FOOTBALL
» STEVE LOWERY

Dallas Cowboys vs. Seattle Seahawks

Dallas update: You've no doubt heard the tragic story of Botham Jean, shot to death in his own apartment by a Dallas cop who claimed she mistakenly thought it was her apartment. Now it would be unfair to say this was something that could only happen in Dallas, as it could, of course, happen anywhere in Texas. The whole thing doesn't make any sense. How long does it take a person to realize they are in the wrong house/apartment/hotel room? Maybe 0.5 seconds? So why is it that when suddenly presented with an apartment in which none of her furniture, pictures, rugs or potpourri are in the right place, the immediate reaction of this Dallas cop, whose job description includes being observant and able to deduce facts quickly, is to shoot once, shoot twice, and then ask why the otto man is over there and why it's that color and, come to think of it, I don't have an ottoman. What does make sense? Jean was black.

Seattle update: Seattle's city government has been defiant of the Trump administration's immigration policies, which has caused some to call it a "Sanctuary City," so apparently the present climate in our nation requires a special designation for when you desire for residents to feel safe in their own homes, even immigrants. Oh, yeah: forgot to mention, Jean was an immigrant. Yeah.

Upon further review: You may have noticed that none of the scrutiny or criticism in the Jean case has targeted the U.S. military or the flag, making it once again crystal clear that anyone who chooses to see the peaceful protests of NFL players or Black Lives Matter as an attack on that institution and/or symbol are being willfully ignorant. You see, Black Lives Matter has never meant Black Lives Matter More, but rather that Living a Black Life should not be a crime, and, apparently, the most serious one at that—one that forfeits all rights of due process, common decency and a reasonable expectation of not being executed at any time, anywhere and under any circumstances, including your bed covers.

Root for: Seattle. Hey, we were saying it's a bad thing for government agents to burst into your house and take you away in a cage or a body bag before that was considered radical.

LETTERS@OCWEEKLY.COM

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dana watch»

Doggone Dana

» MATT COKER

Softball question to a sitting member of the House of Representatives from a Voice of America (VOA) China interviewer:

"So Chinese New Year is just around the corner; is there any message you want to say to our audience in China?"

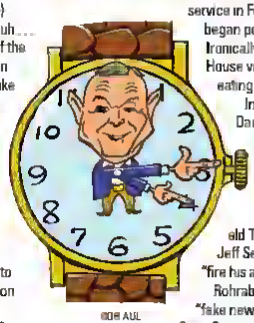
Answer from Representative Dana Rohrabacher (R-Putin's Concubine):

"Well, let me just note . . . uh . . . this is coming into the Year of the Dog. Now, there are people in the United States that don't like that Chinese people eat dog. And I want them, Chinese people, to know that we eat bunnies over here, and we eat all kinds of little animals. I don't blame them for eating dog, if that's what tastes good, that's what tastes good."

Go right now to YouTube to see the oh-no-he-d'nt look on the interviewer's face. https://youtu.be/eS7IxQ0Io-0.

As you were saying, congressman . . .

"We should make sure that we reach out to the Chinese people so they understand us and we understand them. And we don't attack their ways; they don't attack our ways. But, in fact, I believe that the Chinese people are America's and the world's greatest ally in seeking a peaceful world because they don't want to live under tyranny and they want to live prosperous lives where we can economically interact so everyone's better, everyone's lifted up. So let them know in China that many people like myself think of them. We don't like their government, and we think that the Chinese government is a real threat to the future peace in the world. But the Chinese people, we can all be friends and look together for a much better world in the years ahead."



BOB AUL

Rohrabacher sat down for the interview with the U.S. government-funded broadcasting service in February, but the media only began posting the video on Sept. 12. Ironically, that was the same day the House voted unanimously to ban the eating of cats and dogs.

In other Dana Says the Damedest Things news: Rohrabacher got into a fiery back and forth with a FOX News anchor a couple of weeks ago. Neil Cavuto's basic point was that if Donald Trump has a problem with Jeff Sessions, the president should "fire his ass."

Rohrabacher responded that the "fake news" prevents Trump from firing Sessions because it would feed a false narrative that the then-presidential candidate tried to cover up his payment to Stormy Daniels. "The villain" the media should be focusing on, Rohrabacher maintained, "is the person blackmailing him."

"These comments are outrageous and false," Daniels' attorney Michael Avenatti told the *Los Angeles Times*. "Who is this disgusting pig who knows nothing about the facts of our case?"

Got Dana Watch fodder? Email mcoker@ocweekly.com

HEY YOU!

» ANONYMOUS

Ticket Dodger

BOB AUL

I was driving home from downtown Santa Ana late one night when I realized I had a parking ticket slipped underneath one of my windshield wipers. After venting to my friend later about how I couldn't figure out why I was ticketed, she advised me to look at the time stamp—and that's when I realized it wasn't a ticket for my car after all. It was issued to a bronze-colored van, likely the same one that was parked next to my car when I left that night and which I now remember giving me a sketchy vibe thanks to its disheveled, lived-in look and its shifty-eyed driver standing outside observing me. Motherfucker, for your sake, you better be far away by now. In the words of Liam Neeson in *Taken*, I will look for you, and I will find you. Somebody's gonna pay that ticket—and it ain't gonna be me!

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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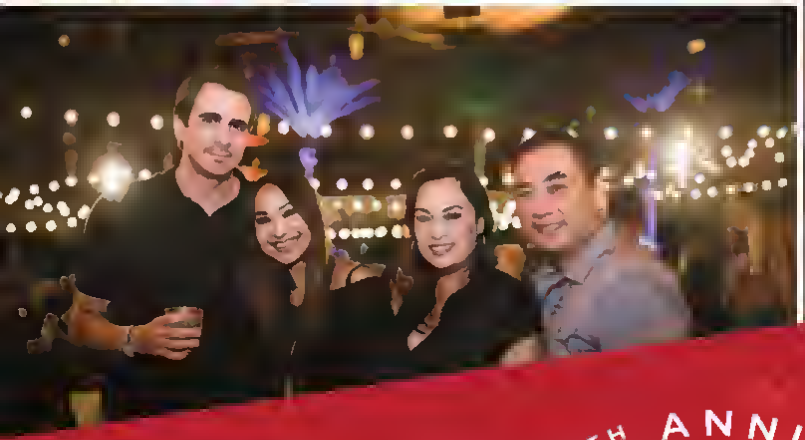

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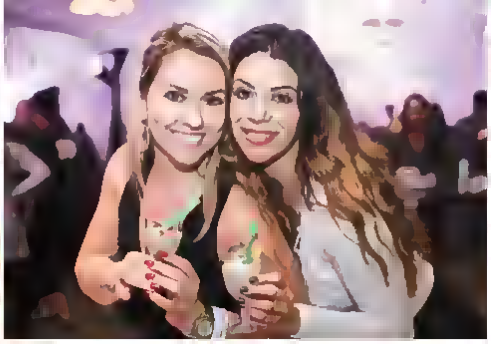

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VIP'S RE-CLAIM TO FAME

WORLD-FAMOUS LONG BEACH RECORD STORE LAUNCHES A CENTER FOR THE STREETS

By Nate Jackson

For 40 years, the World Famous VIP Records and Tapes was central Long Beach's cornerstone. Not only was it the mecca of G-funk, but it also provided a cool place to pass the time while shielded from the ills of street life on Pacific Coast Highway and Martin Luther King Jr. Avenue. For those who needed it most, VIP was an open door.

Subwoofers in front of the shop rattled the windows. DJs spun bass-heavy jams in a booth fashioned after the bow of the *Queen Mary*, luring OGs and youngsters to flip through racks of vinyl, tapes and CDs. When the store wasn't packed for in-store appearances from LL Cool J, Shaq and Too $hort, mounted TVs lit up with throwback music videos. The walls were cluttered with billboards, artist posters and T-shirts, and cardboard cutouts featured rap stars such as Snoop, Warren G, Daz Dillinger and Nate Dogg—all were neighborhood kids who started rapping in the store's backroom studio over beats from an E-mu SP-1200 drum machine. Their demos brought G-funk to the world.

"People used to come to VIP just for the experience," says Kelvin Anderson Sr., a spry 64-year-old known as "Pops" to the community. Despite his role as the Berry Gordy of Long Beach, his southern drawl hints at his upbringing in rural Mississippi. "They didn't just come to buy music. They wanted to come because we had a DJ there, they wanted to come because we had a stage. They wanted [to come] because there was no telling who they might bump into."

Today, the record store's sign—a 20-foot, Google-style fixture featuring a black man whistling next to a vinyl record crowned by the letters VIP— sits in storage. Less than a year ago, the city designated it a historic landmark. The original store shuttered in 2012 and moved one building east of the original spot, a shell of its former glory.

Though the original VIP is gone, its spirit is being reborn about a mile away on Long Beach Boulevard. The new VIP Create Space is preparing its soft opening for this month, a first step in reclaiming the fame of the beloved brand.

On a recent afternoon, Shirin Senegal, president of VIP, trails through the 3,200-square-foot space, pointing out the large rooms that will host recording studios, a radio program, business workshops, a retail store, a lounge and a backyard-event area. Prior to its renovation, the previously city-owned property was used as an illegal cannabis growhouse. With Anderson's help, Senegal created an economic engine for LBC's Sixth District, benefitting entrepreneurs in tech, small business, cannabis and, of course, music. "Our plan is to lease-to-own here, so we can put the stamp on this place and keep it growing. You can build up to 10 stories on this property," Senegal says. "I have future plans for it in terms of development for entrepreneurs so they've got

the ability to live and work on-site."

Using a tiered system of registration fees, applicants can access VIP's space, network of connections, and coaching and workshops on the nuts and bolts of how to grow a small business. "Coming up, I would've loved to have a space that was actually affordable. The rich folks have always had spaces like that," Senegal says with a laugh that echoes through the empty halls.

Senegal's sharp wit and optimistic demeanor stand in contrast with the fight to get VIP the respect it deserves in its hometown. It started with a battle to secure the VIP sign as a landmark—which chief city officials initially tried to do without Anderson's involvement. VIP then removed the sign from the original location, hoping its two-year contract with the city to secure a property for a hip-hop museum would be honored, it's still waiting for a home. Meanwhile, rap elders such as Snoop and Warren G have yet to step in to help revive VIP's legacy.

Senegal put up her personal savings to open VIP Create Space, hoping to raise funds toward securing land for a VIP museum while providing professional training, cultural pride and public equity. The community that used to look up to VIP every time they drove by the sign needed to feel its presence again.

"It hurt [when the sign came down] because that was our claim to fame," says DJ Slice, who, along with Sir Jinx, mastered the art of the beat machine and cut Snoop's first demo. "When we'd drive down the street, we'd be like, 'Yep, that's where I was at in '87, '88, '89, whatever.' We were the ghetto heroes, the ghetto superstars."

LBC PHOTOGRAPHER

It should've been the proudest moment of Anderson's career. On Dec. 20, 2017, Mayor Robert Garcia stood with Anderson and his brother Cletus (VIP's founder) alongside Sixth District Councilman Dee Andrews to proclaim VIP's sign a historic landmark. But the Anderson brothers were not in front of the store they built together over 40 years. Below the iconic sign, the storefront once housing VIP was now a 7-Eleven, celebrating its grand opening with balloons, a hip-hop DJ and rows of vendors tossing out free cans of whatever caffeine-loaded concoctions they were promoting.

As neighborhood crowds and news cameras gathered for the ceremony, it was as if the city went out of its way to broadcast that it had traded the soul of the Sixth District for Slurpees. Even Anderson—with all of his polite, Mississippi-bred manners—admitted, "It wasn't a good look."

Weeks after the awkward photo-op, construction crews took power saws to the base of the sign, dismounting it from the building with a crane at 1 a.m.

It was a devastating sight for Anderson, a man who'd once been a tastemaker for the record industry. As president of the United Independent Retailers Association and a trusted source for record labels and store chains, executives flew Anderson to New York regularly to meet with moguls who needed to know what he thought about their next big artists. "I used to go to Bad Boy Records and sit down with Clive Davis and Puffy and listen to music-marketing campaigns," Anderson says. "What I got out of it was a trip, a nice hotel, some marketing dollars, free CDs—but that was it. That was the mindset of a retailer; I was never looking at what I was worth."

As the industry collapsed decades later, what was once an empire of 12 VIP stores in Southern California evaporated to one store that was barely hanging on, failing to turn a profit for several years.

Fed up with his situation, Anderson put VIP's sign on eBay in 2015. Within days, it garnered bids upward of $170,000. Once the city discovered this, officials asked him to take the sign off the auction site. Little did Anderson know, they planned to make the sign a landmark without his knowledge.

The day after the sign was removed from eBay, the city asked the building's property owner, Offer Grinwald of Triss LLC, to apply for its landmark status. "John Edmond asked me to forward this form to you," Kimberly Dodson, an administrative analyst in Andrews' office, wrote to Grinwald in a Dec. 29, 2015, email. "Please fill out and return (ASAP) because the moment you submit it, the legal process to protect it can start. The two of you have discussed doing this in the past. Based on the article in this morning's [Long Beach] *Press-Telegram*, Mr. Anderson will be selling the sign on eBay, so in order to preserve it, you must submit it today."

An ordinance passed by the city in 2015 made it so the city didn't need consent from the owner of a landmark to designate it historic—and garnering its tax breaks and benefits. Social conscience aside, it's not uncommon for local ordinances to forego owner consent in doing this for privately owned properties.

Officials in the city's Planning and Development Department say they weren't overreaching by applying for the sign's new status without Anderson's involvement. They even paid for the report that accompanies the application, which is usually handled by the property's owner. "It doesn't particularly matter whether the owner consents, and it certainly doesn't matter if the owner was the applicant," says Christopher Koontz, a planning officer with the city. "Any third party can be the applicant to start the landmarking process, according to the ordinance."

But Senegal says the city violated a number of laws, including the Natural Historic Preservation Act of 1966 and the 14th Amendment, which gives VIP the right to due process and equal protection under the law.

"If the law says something can become a landmark and you are able to enjoy the benefits of that landmark, then you as a black man should be able to enjoy the benefits of that landmark," Senegal says. "If the law says historic spaces are supposed to be protected, then they should be protected, even if it's a black historic space."

In May 2016, Triss LLC claimed it didn't want to pursue the landmark. Thanks to the insistence of Senegal and the public, the city changed its tune and began working *with* Anderson to make the sign a landmark. According to VIP, Garcia told Anderson last year that the city would help him to find a new home for the marker, but those talks stalled prematurely.

The city had initially said it would appraise the property that VIP was located on to secure it with the intention of buying it. But that fell through thanks to what the city describes as budget restrictions. Long Beach officials also say they can't simply grant the land to VIP, despite it being city-owned and having a number of unsolicited offers. "We'd still love to purchase a property and pay off the other entities for our redevelopment properties and make something available, but [the land] wasn't available at the time," Economic Development Director John Keisler says. "When the time is right, our hope is that we'll be able to finish the remaining items within our agreement and get this deal done."

Meanwhile, other proposed landmarks including the Jergins Tunnel (which barely anyone outside of LBC knows about) are poised for a sizeable cash infusion for revitalization purposes. Such city-owned properties must be dealt with in the wake of the dissolution of Long Beach's Redevelopment Agency. As construction of new apartment buildings and towers go up all over downtown, one of the two African-American landmarks got $80,000 (barely the price of a used Range Rover) to restore a sign that has nowhere to go.

However, city officials say they've got nothing but love for VIP.

"VIP Records is an important part of the history and culture of Long Beach," says Garcia's chief of staff, Mark Taylor, via email. "We are pleased that the City Council designated the VIP sign a cultural landmark and has provided funding towards restoration. The city is partnering with Mr. Anderson to relocate and preserve the sign so that VIP's legacy will continue for years to come."

Several attempts to speak to the mayor about his promise to find VIP a home were unsuccessful.

For members of the black community in Long Beach, the lack of material support toward VIP confirms a belief that when it comes to black-owned businesses, officials can never seem to find time or money.

Citing the shrinking African-American population in the city over the past decade, black leaders and activists including the Reverend Osie Leon Wood Jr. see a lack of black-owned businesses as a symptom of a larger problem. "One thing that's missing in Long Beach is African-American entrepreneurship," Wood says. "The people that are considered successful primarily work for the city, the county or the state, but not of an individual business nature."

With the shift in population comes a shrinking of political influences as a community, making it even harder for businesses such as VIP. Wood believes such pillars of the black community as Anderson are taken for granted. "We say how employment and economic development is so important," he says. "So if we as a community are serious about that, then why wouldn't we want to support VIP?"

The property VIP likes for the future hip-hop museum is a city-owned lot on

» CONTINUED ON PAGE 14

VIP'S RE-CLAIM TO FAME

» FROM PAGE 13

the northwest corner of Martin Luther King Jr. Avenue and Pacific Coast Highway. The land will be put up for public bid in the coming months with a stipulation that any project built there should reflect black historical significance. VIP obviously fits the bill, but Anderson says the city officials who represent him shouldn't make him bid on land that should've been offered to the brand that built that corner. "To be asked to jump through hoops and have to compete against other developers, it was very disheartening to me," Anderson says. "Sometimes, it makes the fight more difficult when you feel like you have to fight against all of these elements that I feel should be embracing us."

Andrews, however, says the city has no authority to offer or provide land or breaks to anyone. "One must present a well-thought-out plan and a proven track record of successful development to ensure the sustainability of a project," he says. "Otherwise, all you have is a good idea."

One thing the City Council may be overlooking is the amount of good a historic landmark can do for land that was once a liquor store and later sat vacant for 14 years. "On PCH, motels engage in a lot of sex trafficking and drugs, but if you put a historic landmark there, the laws say you can influence up to 25 miles to maintain the integrity of that landmark," Senegal says. "The city could've gone to these motel owners to make them mixed-use and affordable housing and more development. ... We pitched the city on an economic engine, not just some big museum."

As news coverage began to focus on the sign, one question commonly asked was why many of VIP's native sons didn't step in to help financially in the years since Snoop danced atop the store's roof and showed his Long Beach love to the world via "Who Am I? (What's My Name?)."

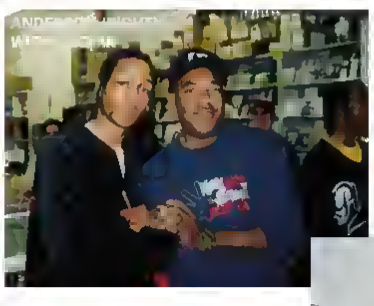
"I took Long Beach everywhere I went; I took VIP with me everywhere I went because there's certain things I was taught that I learned on the East Side that were instilled in me that I take with me everywhere I go," the Doggfather said in a mini-doc for VIP.

Snoop has filmed the VIP sign several times for his own projects, including music videos, social-media posts, even the recent documentary *G-Funk*. The famous marker is also featured in HBO's documentary *The Defiant Ones*, during a segment detailing the birth of West Coast hip-hop.

Before a last-minute request to include VIP in a video for Jermaine Dupri's "Welcome to Atlanta (Remix)" in 2001, Anderson got another last-minute call from Snoop asking if he could bring a big crew to the store to film there. "Man, it ain't Long Beach if VIP ain't in it. We gotta have VIP in it," Anderson recalls Snoop saying.

Anderson hid the fact that he wasn't getting help from the hip-hop community—producers, artists and agents who've promised him help, but rarely delivered.

"Why are all these people calling me and checking on me to see what they can do to help," Anderson says, "and then I get no call back, and when I see 'em, they look like a deer in the headlights?"



PHOTOS COURTESY OF VIP RECORDS

Though the hip-hop stars Anderson helped aren't physically aiding the new VIP Create Space (not yet, anyway), the photos and memories of the G-funk era at the original VIP adorn the walls of the new center. In addition to part-time members, VIP will select 10 entrepreneurs per year for full incubation in the creative project.

The first is Tromaine Ellis—better known as the LBC Photographer—who even helped to decorate the walls with vinyl and posters of his hometown's musical heroes and grew up going to VIP records (it was also the site of his first film project in college). Ellis is also the city's first recipient of a KIVA grant, a program that offers micro-financing loans to entrepreneurs. He received a $5,000 loan for his camera equipment, and VIP connected him with jobs shooting photos all over the city. "I've always had ties with VIP, and they've seen that I'm always trying to help in some way, and they said, 'Since you're the only one that was help-

» CONTINUED ON PAGE 16

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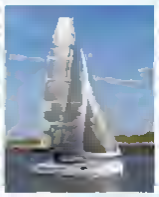

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VIP'S RE-CLAIM TO FAME

» FROM PAGE 14

ing us when we were going through it, we're gonna help you,'" Elhs says.

Another benefit is the support from Senegal, an unlikely candidate to be president of VIP's branding. Though it's Anderson's brand, this Canadian-born Palestinian/Egyptian Muslim woman with an unrelenting work ethic is the bulwark behind the center. Prior to the fiasco over the sign, Anderson—a two-time survivor of prostate cancer—was beaten down and ready to retire.

LBC PHOTOGRAPHER

In late 2016, Senegal came into the picture, a former tech developer and music-promotions manager who also worked as a real-estate advocate against the predatory lending industry to save homes. Her husband, Ronnie, was shot and killed during an altercation with a man outside a mini-mart in San Bernardino County in January 2016. Throughout the trial, there were nights when Senegal says she slept on the floor of her house because she didn't want to sleep in bed without her husband.

In Anderson, a longtime friend she'd known through the music industry, she saw someone else in need of help. "I'm more passionate about asking for others—that's what gives me peace," Senegal says. "And after losing my husband, it feels that way even more so."

VIP also gave her a way to throw herself into a positive mission in her husband's memory. "There's always a moment when you're faced with the decision of 'Do you fight all the way with the people or not?' And I've always chosen to fight all the way because I feel that if you stand for what's right, people might not always like it, but they will respect you."

For as much as it's praised in articles and documentaries, seeing VIP's connection to the community in real life is truly breathtaking. In times of trouble or the need to feel united, Long Beach always rallied around the store, a symbol everyone from gang members to governors respected. Even as hellfire burned its way into Long Beach during the LA Riots, Anderson never had to close his doors; the store was untouched.

Though he no longer has control of the old store's parking lot, people call Anderson about hosting pubbc demonstrations or candlelight vigils sumlar to the ones they held the night Nate Dogg died in 2011. Twice, a flood of Bloods, Crips and Longos gathered, with rap fans holding glowing flames in reverence to the G-funk icon without incident. Though it feels as if the fight to protect the VIP brand and legacy is a never-ending struggle, there's an intangible value that has always gone far beyond music when it came to VIP.

In the parking lot of the 7-Eleven that stands in place of VIP, the most sorrowful difference is the sound. The spot where DJs played tunes welcoming people to a meeting ground is replaced by a convenience store pumping out classical music as a tactic to keep people from loitering.

Despite the obstacles and the lack of support they feel from city officials, Anderson and Senegal are committed to making VIP Create Space a place that might one day yield the next Snoop Dogg—or, better yet, the next Bill Gates. "After 40 years of doing business in this city, I still see a bigger picture at the end," Anderson says. "A lot has been accomplished, but with the support of the city and other agencies, we could do great things."

As plans for development at VIP Create Space unfold, rappers, artists and a few city officials have pledged to rally around it. With as much as Anderson and VIP were able to do with one little backroom in a record store, imagine what they could do with an entire building? For Senegal, that's a cause worth fighting for.

"No entrepreneur shows up and the situation is perfect—that would just be a silver spoon in your mouth," she says at the end of a long day readying the center. "You don't show up to play ball and shit is perfect. That's why when bodies are in here and people are working, it's gonna be a good energy."

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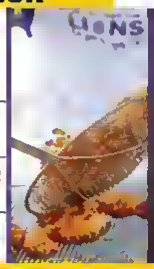
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fri/09/21

[CONCERT]

TEXAS TORNADO

Rosie Flores

San Antonio-born singer/guitarist Rosie Flores recently tore the lid off Austin's C-Boy's Heart & Soul, where roofers must be on speed dial since her band's Friday-night residency began in May. When Flores was 12, her family moved from Texas to San Diego, where she sang traditional country on the nightclub circuit in the 1970s. Her band Rosie and the Screamers switched to rockabilly and got Hollywood bookings alongside her pals in X, Los Lobos and the Blasters. Flores joined the all-female "cow-punk" band the Screamin' Sirens in 1982 and eventually made her way back to the Lone Star State. Talking after that C-Boy's set, Flores confided her agent booked this OC gig—at which she'll no doubt promote her upcoming album, *Simple Case of the Blues*—to pay for her trip to her 50th high school reunion in San Diego.

Rosie Flores at Gallagher's Irish Pub & Grill, 300 Pacific Coast Hwy., Huntington Beach, (714) 536-2422, gallagherspubhb.com. 8 p.m. $10. 21+. —MATT COKER

[EXHIBIT]

Coming In Second

'They Also Ran: The Presidential Hopefuls'

This is, let's say, a sensitive time to explore a question such as "What if the president hadn't won the election?" There's no time like the present in which to wish the president wasn't so ... present, so here comes "They Also Ran" to sympathetically examine that long list of "hopefuls" who got close but not close enough. *Time* and Yahoo used the term "losers" when they covered the "They Also Ran" gallery in Norton, Kansas, but you know ... with a contest of this magnitude, second place really does deserve a place in the history books. And if they happen to mention people such as Victoria Claflin Woodhull, Shirley Chisholm or Eugene Debs (who was famously imprisoned during his last campaign), it'd be a little bit of a history lesson, too.

"They Also Ran: The Presidential Hopefuls" at Fullerton Museum Center, 301 N. Pomona Ave., Fullerton, (714) 738-6545, www.cityoffullerton.com. 10 a.m. Through Oct. 21. $3-$5. —CHRIS ZIEGLER

sat/09/22

[SPORTS]

PLAYING ROUGH

OC Roller Girls Double Header

It's another OC Roller Girls competition, which means another opportunity to see the gals on wheels crash helmets and limbs into one another in the spirit of fun! Tonight's double header of derby bouts starts with OCRD's newest members the Vitamin C Squad against the Rough Diamond Rebels. Two hours of derby kisses and skid marks on the tracks later, end the Chorizo and Eggs Open Gender Scramble pits coed teams in a mixed-gender bout. Come early and enjoy grub from nearby food trucks as well as the Skaters Roll Out. Note to fans sitting in the front seats: Do watch out for flying skaters!

OC Roller Girls Double Header at the Rinks at Huntington Beach, 5555 W. McFadden Ave., Huntington Beach, (714) 901-2629, www.ocderby.com. 6 p.m. $10-$12. —AIMEE MURILLO

[THEATER]

Do You Believe?

Faith: A Dance Collaborative

The theme of "faith" takes center stage in Craig Tyrl's artistic direction for this season of the Wayward Artist, a dance, theater and performance ensemble and nonprofit that constantly aims to reinvent the theatrical storytelling experience. This season, Tyrl aims to challenge various status quos and global hardships with messages of hope and inspiration from the divine. First up is a dance production directed by Natalie Baldwin that explores the diverse ways we humans express our theological beliefs to make sense of this crazy, mixed-up world. With live music composed by Ryan Whyman and storytelling, this limited-run show promises to be every bit as irreverent and thought-provoking as you'd expect.

The Wayward Artist presents *Faith: A Dance Collaborative* at Grand Central Art Center, 125 N. Broadway, Santa Ana, (714) 567-7233, www.thewaywardartist.org. 7:30 p.m. Through Sept. 30. $25-$35. —AIMEE MURILLO

sun/09/23

[FAMILY EVENTS]

Doggy Dash!

All Breed Nationals Race

This month, Old World Village kicks off its annual celebration of all things German (not just frothy beers and steamy sausages—try the Kraut Fries!), unleashing a plethora of pups every Sunday for the legendary Dachshund races. On a few select Sundays, all small-breed dogs may enter the competition, as long as they weigh in at less than 25 pounds, which still sounds like a heavy heap of dog. So, grab your terrier, Chihuahua, bulldog, Lhasa Apso, Japanese Chin or any petite mutt'ly rescue (our favorite), and see how fast and far those stubby little legchops can take them. Preregistration is required, and admission to the fest is included with every canine contestant, so grease up the hounds and head on down!

All Breed Nationals Race at Old World Village, 7561 Center Ave., Huntington Beach, (714) 895-8020; www.oldworldws. 3 p.m. $3-$10; kids younger than 5, free. —SR DAVE S

[NATURE]

Harvest Moon

Full Moon Hike

The autumnal equinox offers, even demands at least one more vigorous summer activity, perhaps toward remembering our vivid season for next year, or as a reminder that hiking is a terrific year-round pursuit. Prepare for a gorgeous Bommer Canyon full-moon (well, nearly full) group hike led by cheerful, trained, outdoors docents from the Irvine Ranch Conservancy by stretching first, tying up your best walking shoes and reviewing this helpful FAQ. What should your physical condition be? Good. Difficulty level of hike? Three. Elevation gain? Significant. Views? Excellent, including of that harvest moonrise. Online registration? Free!

Full Moon Hike at Bommer Canyon, 1 Bommer Canyon Rd., Irvine, (714) 508-4757, ext. 4792, letsgooutside.org. 6 p.m. Free. —ANDREW TONKOVICH

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mon/09/24

[ART]

Stitch in Time

'California Fibers: A Matter of Time'

Using various forms of fiber art—crochet, dyeing, embroidering, felting, knotting, quilting, weaving and more—the artists in this group show interpret their idea of the passage of time, a spectacular idea when you think of the amount of time one must dedicate to any of these intensive techniques. Charlotte Bird, Doshi, Kathy Nida, Michael Rohde and others, all members of the California Fibers guild, present brilliant works in this conceptual exercise.

"California Fibers: A Matter of Time" at Founders Hall Atrium, Soka University, 1 University Dr., Aliso Viejo; www.soka.edu. 9 a.m. Through Jan. 7, 2019. Free. —AIMEE MURILLO

tue/09/25

[AMUSEMENT PARKS]

It's *Heeeere*!

Knott's Scary Farm

As the year-round Knott's Berry Farm creeps up on the 46th anniversary of its Halloween tradition, it's refreshing to know the park's creative team is keeping the scares fresh! This year, the immersive haunted attraction (featuring more than 1,000 monsters, all waiting to scare the sass out of you) introduces a host of new thrills to its tried-and-true spooky extravaganza. Two new mazes (nine total), three new original shows (including *The Hanging*), one new scare zone (four total), and a new Scary Farm-themed art show await you! Who could ask for more? You? Okay, there are also 10 thrill rides and a VR shooting experience. Are we there yet?

Knott's Scary Farm at Knott's Berry Farm, 8039 Beach Blvd., Buena Park, (714) 220-5200; www.knotts.com. 7 p.m. Through Oct. 31. $42-$150. —SCOTT FEINBLATT

wed/09/26

[FILM]

Queen of Black Hearts

Bad Reputation

Since January, one of the most hyped movies of the year has been *Bad Reputation*, a documentary looking back on the career of Joan Jett, fittingly named after one of her biggest hits. After screening at Sundance, the film was deservedly met with soaring praise. This is an extensive view of the iconic singer's musical journey, featuring interviews with subjects ranging from Bilhe Joe Armstrong to Debbie Harry, from Michael J. Fox to Miley Cyrus, from Mike Ness to Kathleen Hanna. That in itself makes this a fascinating watch, never mind the rare footage culled from across the rocker's 40-year career.

Bad Reputation at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, thefridacinema.org. 8 p.m. $7-$10
—WYOMING REYNOLDS

[MUSEUM EXHIBITS]

GOING MEDIEVAL

'Knights in Armor'

In a manner of speaking, the European knights of the Medieval and Renaissance periods were the original metalheads. Not only was their armor meant for protection during battle, but it also carried significant information and identification of their clan and country of origin. The Bowers Museum brings (in stunningly preserved condition) plenty of original European armor, helmets, shields, swords, paintings and other knightly objects from the Medieval era to the Romantic Medieval revival of the 1800s, straight from the Museo Stibbert of Florence, Italy. This exhibit aims to showcase the gorgeous craftsmanship and detail of these authentic body suits that helped armies battle for God and country.

"Knights in Armor" at the Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600, www.bowers.org. 10 a.m. Through Jan. 13, 2019. $20-$23.
—AIMEE MURILLO

thu/09/27

[CONCERT]

DEARLY DEPARTED

DeVotchKa

It's been seven years since DeVotchKa's last studio album, *100 Lovers*, and six years since their live album with the Colorado Symphony, but fans of the ethereal four-piece can finally rejoice: they're now touring behind their recently released *This Night Falls Forever*. The band have a string of California dates lined up through the end of the month, so unless you feel like trekking all the way up to the Fonda Theatre next weekend, be sure to snag tickets to the conveniently located House of Blues in Anaheim. And if fans are worried DeVotchKa's sound has changed over the years, don't be. It's just gotten grandar, if that were even possible.

DeVotchKa with Orkestra Mendoza at the House of Blues at Anaheim Garden Walk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7 p.m. $28.50. —ERIN DEWITT

[COMEDY]

In the Flesh

Brandon Wardell

Social-media stardom can be a hell of a thing, mostly because it can propel one to bigger and better things. This seems to be the case for comic Brandon Wardell, who began delivering his worldly quips about gravity bongs and Harambe memes through Twitter, a space where anyone can banter on anything and come out with some internet street cred. Wardell, however, made use of his comedic chops, doing standup sets, appearing on TV shows such as *What Would Diplo Do?* and releasing comedy albums, one of which is done entirely in ASMR (a.k.a. "brain tingles"). As the 25-year-old embarks on a ballooning comedy career, catch him tonight at the Irvine Improv and hear his singularly weird humor in person.

MORE ONLINE
OCWEEKLY.COM

Brandon Wardell at the Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine.improv.com. 8 p.m. $15. 18+
—AIMEE MURILLO

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9/26 THE SWEET

10/6 LEE ROCKER

10/11 CITIZEN COPE

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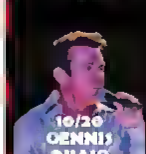

10/20 OENNIS QUAIO

11/16 JOHN MAYALL

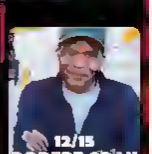
9/20	RICHIE KOTZEN, VINNIE MOORE, GUS G
9/21	HERMAN'S HERMITS
9/22	HERMAN'S HERMITS
9/23	STRUNZ AND FARAH
9/26	TESLA / SLEDD
9/28	THE SWEET
9/29	SOULVILLE (ARETHA FRANKLIN TRIBUTE)
9/30	FUNNIEST HOUSEWIVES - AMERICA'S GOT TALENT
10/4	VONDA SHEPARD
10/5	THE ASSOCIATION
10/6	LEE ROCKER / BIG SANDY AND HIS FLY-RITE BOYS
10/7	THE GUESS WHO
10/11	AN EVENING WITH CITIZEN COPE
10/12	JD SOUTHER
10/13	THE BABYS
10/14	PROJECT PRESLEY (ELVIS PRESLEY TRIBUTE)
10/19	BASIA
10/20	DENNIS QUAID AND THE SHARKS
10/21	FRANKIE VALLI TRIBUTE
10/25	TAB BENOIT
10/26	FIVE FOR FIGHTING
10/27	BEE GEES GOLD THE TRIBUTE
10/28	COMEDY NIGHT w/ DOUG STARNS
10/31	DIGBY DOG'S HALLOWEEN DANCE PARTY
11/2	DAVID BRIGHTON'S SPACE ODDITY
11/3	AMBROSIA
11/7	WILLIE K / ERIC SARDINAS
11/9	AMERICA
11/10	AMERICA
11/11	RICKIE LEE JONES
11/14	THE WIND AND THE WAVE
11/15	THE KINGSTON TRIO
11/16	JOHN MAYALL
11/17	AN EVENING WITH RICHIE FURAY
11/18	MICHAEL TOMLINSON
11/20	AN UNPREDICTABLE EVENING WITH TODD RUNDGREN
11/21	AN UNPREDICTABLE EVENING WITH TODD RUNDGREN
11/23	LA GUNS
11/29	BAND OF FRIENDS (A CELEBRATION OF GARY GALLAGHER)
11/30	DSB
12/1	WHICH ONE'S PINK?
12/2	DWEEZIL ZAPPA
12/5	SQUIRREL NUT ZIPPERS

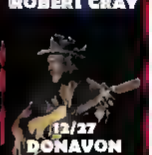
11/29 BAND OF FRIENDS

12/5 SQUIRREL NUT ZIPPERS

12/6 & 12/7 JONNY LANG

12/9 DAVE ALVIN JIMMIE DALE GILMORE


12/15 ROBERT CRAY


12/27 DONAVON FRANKENREITER

UPCOMING SHOWS

12/6	JOHNNY LANG	1/12	DESPERADO (EAGLES TRIBUTE)
12/7	JOHNNY LANG	1/17	THE MAGPIE SALUTE
12/8	LED ZEPAGAIN	1/18	TOMMY CASTRO
12/8	DAVE ALVIN AND JIMMIE DALE GILMORE	1/24	JAMES HUNTER SIX
12/14	GARY HO HO HOEY	1/27	AHHA HALICK
12/15	ROBERT CRAY	2/10	THE SMITHEREENS WITH GUEST VOCALIST MARSHALL CRENSHAW
12/23	AN EVENING WITH DAVID BENOIT: CHARLIE BROWN CHRISTMAS	2/14	DITMAR LIEBERT & LUNA NEGRA
12/27	DONAVON FRANKENREITER	2/24	THE FOUR FRESHMEN
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Kanpai or *Salud*?

Higo Sushi's chef opens Higo Chicken, a Peruvian restaurant to compete with the best of them

BY EDWIN GOEI

It was Saturday night at Higo Chicken. The small dining room was at capacity; the wait list, a half-dozen deep. As I stood there twiddling my thumbs, I saw one of the cooks at the stove flicking his wrist, be tossed ingredients around in his wok as flames erupted in bursts. And as he coaxed the stir-fry with his spatula—the vessel clanging, smoke and steam escaping—the aromas wafted into the waiting area. The smell was torture for those of us who hadn't been seated.

I took stock of where I was: a dilapidated La Habra strip mall that had seen better days. Next door was a liquor store, a windowless dive bar next to that. Previously, this location was Higo Sushi, owned by a chef named Luis Uechi, who is Japanese by ancestry but Peruvian by upbringing.

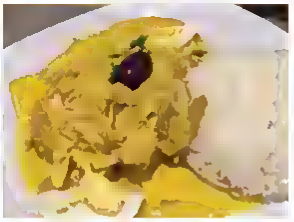
At his sushi bar, Uechi was known around town for sneaking ceviche and tiradito with his nigiri and rolls. When he moved Higo Sushi to a revitalized shopping center a couple of blocks away now anchored by a shiny new Northgate Gonzalez supermarket, he turned the old place into a sort of spin-off. And it's here that Uechi displays his Peruvian side in full bloom.

The menu is a laser-focused greatest-hits parade of Peruvian standards. The entire list fits on one page. I counted exactly four main entrées: arroz chaufa, saltado, tallarin saltado and aji de gallina. Different portion sizes of the pollo a la brasa takes up the rest of the list, which includes combos that pair the Peruvian rotisserie chicken with two kinds of rice, spaghetti or salchipapa. French fries served with thinly sliced hot dogs. The appetizers run the gamut from an intricately layered causa to greaseless deep-fried plantains.

When I was finally seated, the squirt bottles of aji were the first to arrive. The ají verde—the ubiquitous jade-green condiment that's the Peruvian equivalent of Sriracha—was accompanied by its rarely seen cousin aji amarillo. The verde was herby, sweet and hot, while the amarillo was tangy, tart and hotter. I dribbled both on everything—the rice, anything made of potato, but especially the pollo a la brasa.

It's not as if the chicken needed any embellishment. This was a bird that's not only deeply marinated, but there are also spices caked onto the crispy skin, their flavors seeping all the way down to flesh and bone. Most important, it was roasted so perfectly that even the breast meat was juicy and milky moist. If Costco's $5 chicken is the low bar for rotisserie poultry, Higo's pollo a la brasa is the apex.

And I liked that I was able to order a piece of it on top of arroz chaufa, which was already a great dish. Every oil-slicked grain in Higo's version of this Chinese-Peruvian fried rice had been touched by soy, beaten egg and a hint of wok-hey, that elusive smoky breath of a good Asian stir-fry.



EDWIN GOEI

There was, however, no other entrée that had more wok-hey than the lomo saltado. And Higo's was, without question, the best I've had. Everything about the dish—from the delicate balance of cumin and soy sauce to the way the red onion was wilted so its harshness was gone but its snap was intact—was spot-on. There wasn't a single scrap of the steak that wasn't soft and seared as though Vietnamese bo luc lac. And unlike other Peruvian restaurants that take the shortcut of using frozen fries for their saltado, Higo Chicken actually takes the extra step of cutting and frying the potato spears from scratch.

The fact that the kitchen staff went through this effort while also offering stock fries as a separate side dish told me that Uechi is the kind of chef who believes if you're going to do something, do it right. This is further reflected in a by-the-book aji de gallina, a classic Peruvian dish that had shredded chicken mired in a thick, canary-yellow sauce made from bread, milk and aji amarillo. Uechi served it with all the traditional trimmings, including boiled potato, half a hard-boiled egg and a single olive.

Ever the fusionist, Uechi also snuck in the aji de gallina as the filling for his deep-fried wontons. They were a revelation—and it's not the only hint that someone Asian was the brains behind the operation. At the counter, next to a picture of Jesus, was one of those familiar, ceramic, Japanese cat ornaments waving its paw. But the most telling clue of all is that the restaurant poured Sapporo and Asahi beer along with Cusqueña, whether to toast with a "*salud*" or "*kanpai*" is up to you.

HIGO CHICKEN

722 E. Whittier Blvd., La Habra. (562) 524-2026; www.higochicken.com. Open Sun. & Tues.-Thurs., 11:30 a.m.-8:30 p.m., Fri.-Sat., 11:30 a.m.-9:30 p.m. Entrees, $10-$16. Beer and wine.

WHAT THE ALE

» GREG NAGEL

Off-Flavored Beer

At the CA Craft Beer Summit in Sacramento, one of the seminars blew my taste buds as much as my mind: off flavors. We've all had a beer in the past that we just couldn't get through, but the question is why? Master cicerone Pat Fahey led us down a bumpy road of vomp-inducing liquids at 11 a.m., nearly putting me off grabbing lunch.

Using Sierra Nevada Nooner Pils as the control for evaluation, we dove into the following samples:

Barnyard (4-Ethylphenol or 4EP): This tasted noticeably like a smoked beer, a little bit ashy, but not super unpleasant. In some wild-yeast saisons, this compound is great. In a beer where it's not supposed to be, it indicates a wild yeast was introduced in the process and created the off-flavor.

Barfy (Butyric acid): This is something I come across quite often with newer breweries trying to make a fast kettle-soured beer. It smells like a fresh pile of baby barf or maybe like that one time you made out with a drunk person at a party. It's caused by an anaerobic bacteria that can grow in the presence of oxygen.

Farty (Hydrogen sulfide): Most commonly found in lagers and some British ales, a little bit of fartiness is acceptable as it tends to blow off fast. If present in large amounts, it can indicate the brewery isn't using enough healthy yeast during fermentation or adding too many sulfates in the brewing water.

You can learn more when the OC Brewers Guild hosts an off-flavor class on Sept. 29 at All American Ale Works (*5120 E. La Palma Ave., Ste. 103, Anaheim, 657-549-2140*). Get more info at events.ocbrewers.org.

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GREG NAGEL

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Swift and Tasty

Among Pho Hong Phat's secret weapons is its phenomenal service

NICK SCHOU

LONG BEACH LUNCH
» NICK SCHOU

As with a lot of pho places in OC's Little Saigon neighborhood, Long Beach's Pho Hong Phat doesn't look like much from the outside. And given the restaurant's location near the intersection of Anaheim Street and Redondo Avenue, as well as the city's ongoing street-construction efforts, the parking situation pretty much sucks. (Locals in the know tend to park at a nearby pharmacy, as dining at Pho Hong Phat is such a swift process that you can retrieve your car well before anyone notices.)

Though it doesn't draw the line-around-the-corner crowds you'll see outside the legendary Phnom Penh Noodle House on Cherry Avenue, Pho Hong Phat has a strong neighborhood following in Long Beach's Zaferia District. I know this because for a good couple of months about a year ago, I ate lunch there several times a week and would tend to see the same faces each time, everyone from Vietnamese and Cambodian families to Latino hipsters, longshoremen and off-duty city workers. Like me, they were there for some of the best homemade pho in Long Beach.

Pho Hong Phat serves 19 mostly beef-centric variations on the noodle-soup dish, including the classic pho tai (rare steak), pho chin (well-done flank), pho tai gau (rare steak and fat brisket) and pho ho vien (beef balls). Of course, there's also pho ga (lean chicken-breast soup) and seafood noodle soup (shrimp and imitation crab meat), the one item on the soup menu that doesn't carry a Vietnamese name. All the soups are available in small to extra-large bowls, starting at $5.70.

Even for a pho spot, the service is excellent. The second you walk in, a waiter will immediately summon you to an open seat. By the time you sit down at your table, there is a fresh glass of water there as well as a plate of pho fixings: bunches of sweet basil along with cilantro, bean sprouts, lime and jalapeños. From the cramped but well-attended kitchen, which features several steaming metal vats of broth constantly being refilled, whatever soup you order will be on your table within a few minutes at the most; you can watch your rare steak brown before your very eyes as you stir apart the rice noodles.

Although the pho is the main attraction at Pho Hong Phat, worth mentioning is the Chinese bread, which, despite its name, more resembles a splayed, hotdog-bun-shaped, deep-fried doughnut and boasts the delicate texture and flavor of a New Orleans-style beignet. At just $1 per order, it's a deceptively decadent side dish that you can dip in your soup, making the meal more like breakfast, even if you're eating at lunchtime.

And then there's Pho Hong Phat's secret weapon: the house-made chile paste. Although you can still eat your pho with the Sriracha or hoisin, try this paste. It is decadently smoky and garlicky, the color of red ochre, and packs an intense but not overbearing heat. Mix it into your broth, or spill some into a ramekin so you can dip pieces of steak as needed. (Jars of the stuff can be purchased from behind the counter.)

As with any legit pho spot, you don't wait for a check, but rather go straight to the counter when you're finished eating. There's no obvious tipping jar, but I tend to leave a few bucks on the table, then stick a few bills in the charity box to the right of the cash register, just for good fortune. While the staff aren't known to make small talk, they do recognize a familiar face. Although I hadn't been to Pho Hong Phat for several months, when I was about to leave on my latest visit, one of the regular waiters winked at me and said, "See you tomorrow."

NSCHOU@OCWEEKLY.COM

PHO HONG PHAT
3243 E. Anaheim St., Long Beach,
(562) 498-3754

GREG NAGEL

The Happiest Hours

Pizza and infused craft cocktails at Angelina's Pizzeria Napoletana

It's been proven that certain colors can increase appetite. Red, for example, can raise blood pressure and heart rate, as well as make you hungry. Beige, at least for me, reminds me to drive the speed limit and put both hands on the steering wheel, especially in Irvine. It's an age-old cliché, but over the past 30 years I've lived and worked in OC (and Irvine for school), I've been *whoop-whooped* at least a handful of times for simply driving a beater late at night.

Luckily, there are a few good happy hours to be explored right off the freeway, and I've found Angelina's Pizzeria Napoletana, with its hip space in the Los Olivos Marketplace near the Irvine Spectrum (of beige), is a happy-hour goldmine: $5 beers, $7 cocktails, and $6-to-$10 bites.

At a Napoletana-style place, pizza is always the place to start. "It all starts with the crust," explains executive chef Jonah Amodt, as he stands beside one of the eatery's blazing wood-fired ovens. "We put a lot of love into that dough."

From the happy-hour menu, I went with the Pizzetta Diavola Bianca ($8), which is essentially a love letter to pepperoni written on a thin dough tablet. Though it lacks red sauce, the piquant and spicy slivers of pepperoni should be in the shape of a pentagram, as they're so *diavol*-icious.

The dealbreaker by far is the Polpette al Sugo meatballs ($8 during happy hour), which are a "50/50 blend of Duroc pork and Kobe beef, DOP sauce, burrata, and other ingredients that I can't divulge," Amodt says. Start off this dish by spreading the gooey burrata over the sizeable pair of glistening balls, wipe the sweat from your brow, then sink your teeth in.

On the drink side, the $7 old-fashioned during happy hour is a steal, but the real fun at Angelina's starts with *Infusions* (infused craft cocktails). The infusers add extra flavor and aromatics to a few staples. "People always ask two questions about them: one, can I take the infuser home, and two, can I eat the fruit out of it," notes longtime bartender Mickey Castagna. The answer to both, by the way, is no. For the infused negroni, Castagna uses Aviation gin, Campari and Tenuta Tamburnin Vermut Rouge, infusing it with oranges, rosemary, bay leaf and Luxardo cherries. "We also have clear ice," he notes.

If you're craving something a bit boozier, the Little Italy is a replica of the Pegu Club's Audrey Saunders award-winning drink. Angelina's uses Knob Creek straight rye at 100 proof, which balances the cocktail more on the hot side of things, pushing the earthy Cynar and complex vermouth to the back seat, which is exactly where you should be after leaving this Irvine gem after drinking one.

ROB HOOSON

Eat & Drink This Now

» GREG NAGEL

ANGELINA S PIZZERI A NAPOLETANA
8573 Irvine Center Dr , Irvine, (949) 536-5208
also at 32860 Pacific Coast Hwy , Dana Point, (949) 429-1102, angelinaspizzeria com

RADNER WITH WILDER: THEY DON'T MAKE STARS LIKE THESE ANYMORE

MAGNOLIA PICTURES

Lost Treasure

Love, Gilda reminds us of its subject's brilliance and compassion

BY MATT COKER

One of life's great disappointments happened when a then-girlfriend told of trying to surprise me with a phone call from Gilda Radner.

This was when I was in college but before cellphones, so the Queen of *Saturday Night Live* would have been calling on the landline of the two-bedroom apartment I shared with three other dudes.

My ex's father had a business relationship as well as friendship with Radner, so it did not take much convincing to get her to make a prank call to a complete stranger. But alas, no one was there to pick up.

To put this blow in proper perspective, you have to understand how huge Radner was at the time, especially to late teens and early twentysomethings such as myself who had not only seen the first episode of what was then-called *NBC's Saturday Night*—I even recall the promos with the first guest host, George Carlin—but had also caught every subsequent show either live or via summer reruns.

Filled with drug humor, rock & roll excess, and stinging satire of the ruling class, *Saturday Night Live* seemed as if it were being beamed directly into the brains of those from my generation, the only humans who could fully understand and appreciate what Lorne Michaels created by raiding the talent from the *National Lampoon Radio Hour*.

A huge reason for *SNL*'s earliest success was Radner, who was the first Not Ready for Prime Time Player Michaels hired. I did not know that nor of the improvisational genius' initial struggles to get air time until just the other night when I saw *Love, Gilda*, producer/director Lisa D'Apolito's heartwarming and heartaching documentary that opens in Santa Ana on Friday.

That the late comedienne would have to fight to get onscreen is stunning when you consider how beloved her totally original characters were (and still are to many of us), from the nerdy teen Lisa Loopner to the grossly descriptive Roseanne Roseannadanna to the confused senior citizen Emily Litella. Another surprise in D'Apolito's film is that the elderly character was based on "Dibby," the nanny who raised Radner in her well-off family's Detroit home.

Another discovery is that while she was a theater geek in high school and at the University of Michigan, she was not a singer nor a trained dancer, which is amazing considering some of her best bits involved belting out tunes and hoofing. Those were on display in Radner's 1979 one-woman Broadway show, which, despite its success, was an experience she never wanted to repeat.

We know this because Radner tells us that and so much more, in her own recorded words featured in *Love, Gilda*. Normally, a journalist would wince when discovering a project was made with the full participation of an estate, but a complete portrait of such a complicated person would have been impossible without the audiotapes, home video and diaries the filmmaker was given access to.

There is no sugarcoating here. Radner is heard being quite frank about her depression, childlessness, unluckiness in love and non-leading-lady appearance. She is brutally honest about her childhood weight issues and the eating disorders, health problems and the Big C that would follow.

Friends you recognize (such as Paul Shaffer, Martin Short and Laraine Newman, who shared an *SNL* dressing room with her and Jane Curtin) and those you don't (including writers Anne Beatts, Alan Zweibel and Rosie Shuster) comment not only on Radner's brilliance, but also what she told them about her darkest days.

Any remaining gaps in the narrative are filled in by her diary entries that often surprise those who were enlisted to read them, including the more recent *SNL* cast members Radner influenced such as Amy Poehler, Maya Rudolph and Bill Hader.

Gut-wrenching are the videos Radner's second husband, Gene Wilder, shot while his wife was undergoing cancer treatments. She thought she would beat it, but even after it became apparent she was in a losing battle—we lost Radner on May 20, 1989, to ovarian cancer, she was only 42—she insisted on keeping the camera rolling to help others dealing with fatal diseases.

As Radner touchingly explains, when most everything else was stripped away, she realized all she had left to give was humor. Laughter may not always heal, but it can ease the pain. After Radner's death, and through a promise kept by Wilder, the world also received organizations dedicated to fighting cancer.

It would have been great to personally get to know Radner, as much as you can get to know someone in a surprise, 45-second phone call initiated by your girlfriend. I should ring up D'Apolito to thank her for giving me (and all of you) so much more of Radner with *Love, Gilda*, which will put tears in your eyes and lumps in your throat, as well as laughs in your belly and smiles on your face.

MCOKER@OCWEEKLY.COM

LOVE, GILDA was produced and directed by Lisa D'Apolito. Opens Fri. at Edwards South Coast Village, Santa Ana.

Sharon and Sharon Alike

BY MATT COKER

EPIC PICTURES

Mandy. A broken and haunted man hunts in the Pacific Northwest wilderness for a religious sect that slaughtered the love of his life. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., Sept. 20, 1:30, 4:30 & 8 p.m. $7-$10.*

Scotty and the Secret History of Hollywood. Matt Tymauer's documentary is based on the best-selling memoir of a sexual procurer to Hollywood stars. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Thurs., Sept. 20, 4 p.m. $8.50-$11.50.*

The Lobster. David must find a life partner within 45 days or he will be turned into the animal of his choice, a lobster. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 20, 5 & 7:30 p.m. $7-$10.*

Muses. Live animals, massive sets and spectacular special effects are promised. *Various theaters; www.fathomevents.com. Thurs., Sept. 20, 6:30 p.m. $12.50.*

Priced Out: Gentrification in Portland, Oregon. A personal and investigative look at housing discrimination and the pain of losing one's community. *Art Theatre, (562) 438-5435. Thurs., Sept. 20, 6:30 p.m. Free.*

Storks. Storks have moved from delivering babies to delivering packages. When the Baby Factory cranks out an adorable but unauthorized girl, the goose is cooked for top delivery stork Junior. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., Sept. 20, 6:30 p.m. Free.*

An American in Paris: The Musical. The Tony Award-winning musical, inspired by the Oscar-winning MGM film, is captured from the stage and broadcast in theaters. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446, also at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Thurs., Sept. 20, 7 p.m. Sun., 12:55 p.m. $13-$17.*

The Penalty. Will Francome and Mark Pizzey's documentary reveals an America in which grieving families, botched executions and wrongful convictions challenge what we think we know about the ultimate punishment. *Cal State Fullerton, Humanities 110, 800 N. State College Blvd., Fullerton, (657) 278-2011. Thurs., Sept. 20, 7 p.m. Free.*

Digimon Adventure tri.: Future. The suffering DigiDestined attend together to save their friends and the Real World. *Various theaters; www.fathomevents.com. Thurs., Sept. 20, 7:30 p.m. $12.50.*

Fahrenheit 11/9. Provocateur Michael Moore takes a comedic look at the times we live in. *Art Theatre, (562) 438-5435; Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Opens Fri., call theaters for show times and ticket prices.*

Sharon 1.2.3. A tech nerd who struck it rich and lives the dream with two women named Sharon mucks it up by falling in love with a third. *The Frida Cinema, thefridacinema.org. Fri.-Thurs., Sept. 21-27, 1:30 p.m. $7.*

Cars. Upstart race car Lightning McQueen gets stuck in a dusty desert town, where an old stock car teaches him how to be a winner. Crafts, candy and popcorn are free. *Channel Place Park, 4400 Channel Place, Newport Beach, (949) 644-3151. Fri., activities, 6 p.m., screening, dusk. Free.*

The Star. Small but brave donkey Bo yearns for a life beyond the village mill before he finally muscles up the courage to break free and set off for adventure. *Our Lady of Guadalupe Church, 900 W. La Habra Blvd., La Habra, (562) 383-4205. Fri., activities, 6 p.m., screening, dusk. Free.*

The Incredibles. Wear your favorite superhero costume to this screening, and tell your kids to do the same. *Marina Hills Park, 24802 Marina Hills Dr., Laguna Niguel, (949) 425-5100. Fri., 7 p.m. Free.*

Mameshiba. Jiro is an out-of-work, 32-year-old shut-in who lives with his parents. After tragedy hits the family, his mother runs away, leaving behind a bean-sized, 6-month-old dog named Ichiro. *The Source OC, first-floor Step Plaza, 6940 Beach Blvd., Buena Park, (714) 521-8858; www.thesourceoc.com. Fri., 7 p.m. Free.*

What the Health. This documentary is billed as "a surprising and at times hilarious investigative documentary that will be an eye-opener for everyone concerned about their own health, that of the nation's, and how big business influences both." *Chapman University, Hashinger Science Center 150, Irvine Lecture Hall, 1 University Dr., Orange, (714) 997-6812. Fri., 7 p.m. Free, but RSVP required.*

Wonder. A boy with facial differences enters fifth grade—and a mainstream elementary school—for the first time. *Eisenhower Park, Main Street and Ocean Avenue, Seal Beach; movesinthepark.com. Fri., 7 p.m. Free.*

Flubber. In Disney's 1997 comedy fantasy, a professor tries to use his so-called "flubber" to save his struggling school and win his fiancee back. *Newport Dunes Waterfront Resort & Marina, behind Mac B's Watersports, 1131 Back Bay Dr., Newport Beach, (949) 729-3863. Fri., 7:30 p.m. Free, but there is a fee to park.*

The Hunger. Tony Scott's 1983 directorial debut is about a love triangle that forms between two vampires and a scientist sought out when one's health began deteriorating. *The Frida Cinema, thefridacinema.org. Fri.-Sat., 11 p.m. $7-$10.*

Dazed and Confused. Richard Linklater's influential 1993 coming-of-age comedy follows Texas teens on the last day of school in 1976. *The Frida Cinema, thefridacinema.org. Sat., 11:30 a.m., 2 & 4:30 p.m., Sun., 11:30 a.m., 2, 4:30 & 7 p.m. $7-$10.*

Medicated Meditation: Harry Potter and the Prisoner of Azkaban. Welcome the fall equinox with a night of meditation, yoga and this popcorn movie. Ticket price includes special snacks. *Aero Art Fitness Academy, 2940 W. Lincoln Ave., Anaheim, (714) 947-0127. Sat., 6 p.m. $25.*

The Wizard of Oz. Victor Fleming's 1939 family classic. *Newport Dunes Waterfront Resort & Marina, (949) 729-3863. Sat., 7:30 p.m. Free, but there is a fee to park.*

Rebel Without a Cause. James Dean was propelled to icon status thanks to Nicholas Ray's 1955 classic. *Various theaters, www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

Haikyu! The Movie: Battle of Concepts. The Karasuno High School boys volleyball team are determined to take down the seemingly unbeatable Shiratorizawa High squad. *The Frida Cinema, thefridacinema.org. Sun., 3:30 & 5:30 p.m. $10.*

Cinema Paradiso. Memories from childhood flood a famous filmmaker when he returns home to rural Sicily, where a movie house provided refuge from the ravages of World War II. *The Frida Cinema, thefridacinema.org. Sun., 7:30 p.m. $7-$10.*

Holy Motors. An actor is carted around Paris by his driver to stage a wide range of performances in different costumes. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30, 5:30 & 8 p.m. $7-$10.*

***End Game* Community Screening & Discussion.** After the documentary short, community members and clinical professionals discuss end-of-life care. Refreshments are served. *Chapman University, Argyros Forum 209A, Schoolsfirst Federal Credit Union Conference Suite, 1 University Dr., Orange, (714) 997-6621. Wed., 6:30 p.m. Free.*

The Wild Bunch. William Holden leads a cast of veteran actors playing aging outlaws looking for one last big score as the "traditional" American West disappears around them. *Regency San Juan Capistrano, 26762 Verdugo St., San Juan Capistrano, (949) 661-3456. Wed., 7:30 p.m. $14.*

Cabaret. Liza with a Z plays a girlie club entertainer who romances two men while the Nazi Party rises around them in Berlin. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

Joan Jett: Bad Reputation. It's a documentary on the rawk God who first gained notice with the Runaways during the rise of punk in the 1970s and later hit No. 1 on the charts with her anthem **"I Love Rock n Roll."** *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $14-$17, also at the Frida Cinema, thefridacinema.org. Wed., 8 p.m. $7-$10.*

You've Got Mail. Snacks and beverages are allowed at this screening, but booze is a no-no. *Fullerton Public Library, Osborne Auditorium, (714) 738-6327. Thurs., Sept. 27, 1 p.m. Free.*

***Smokey and the Bandit:* Remembering Burt Reynolds.** Frida honors the recently passed screen legend by showing Hal Needham's 1977 action rom-com. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 27, 1:30, 3:30, 5:30, 7:30 & 9:45 p.m. $7-$10.*

Sway. Rooth Tang's feature-length debut is about how globalization has made the world so small, yet it can still feel so vast. *UC Irvine, McCormick Hall, Humanities Gateway 1070, First Floor, West Peltason and Campus drives, Irvine, (949) 824-6117. Thurs., Sept. 27, 6:30 p.m. Free.*

King Lear. Critics praised Jonathan Munby's recent production and Ian McKellen's portrayal of the title character on a London stage. *Various theaters; www.fathomevents.com. Thurs., Sept. 27, 7 p.m. $18.*

***The Transformers* (1986) Movie Event.** The Autobots, led by the heroic Optimus Prime, prepare to make a daring attempt to retake their planet from the evil forces of Megatron and the Decepticons. Unknown to both sides, a menacing force is heading their way: Unicron. *Various theaters; www.fathomevents.com. Thurs., Sept. 27, 7 p.m. $12.50.*

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October Surprise

Six reasons to rediscover California Repertory Co.

BY JOEL BEERS

This illustrious publication once had a fruitful relationship with California Repertory Co., the professional theater troupe that was the graduate-level arm of Cal State Long Beach's (CSULB) theater department. In our mere infancy, we profiled the praised and reviled critic, director and playwright Charles Marowitz, who had recently been hired as dramaturg. A few years later, Marowitz wrote an essay that dropped a bomb on the program, specifically the department chair, who had a tendency to program lots and lots of work by one person: himself.

And of course, there were the plays. You could always count on Cal Rep, when not staging work by THAT guy, to produce rarely done pieces with an experimental edge. They were always interesting and different, from the highs of the 1998 production of Mikhail Bulgakov's *Moliere* to the lows of Mac Wellman's impossibly convoluted *Hyacinth Macaw* in 2011.

But all relationships need cultivation, and we got busy (and smaller), and they got busy (and moved around a bit), and it had been several years since we had gotten together. But this past February's production of *Dreamers: Aquí y Allá* at CSULB was a vivid reminder of the work that Cal Rep can do. As its fall season starts, we checked in. And here's what we learned.

CECILIA RODRIGUEZ

1. It's no longer aboard the *Queen Mary*. It was always a trip walking onto that spooky, underutilized bunk of rusting metal and heading to the back—sorry, *stern*—to the 100-seat Royal Theater, which the company called home for seven years. It left after the 2014 season (that space is now a movie theater that shows *Queen Mary* propaganda and stuff about sharks) and is currently back on campus.

2. It has a new artistic director. Jeff Janisheski took over the reins at Cal Rep, as well as the chair of CSULB's theater department, in August 2016. (Cal Rep is now fully integrated into the department, using professionals as well as graduate and undergraduate students.) But don't call him an academic. Though he can teach (he ran the acting arm at Australia's premier drama school in Sydney from 2012 to 2015), he can also do. He has directed and choreographed in seven countries, and he ran the National Theater Institute, which is all about developing new works, from 2008 to 2011, and worked for five years at New York's Classic Stage Co.

3. Cal Rep wants to be a bridge. Part of Janisheski's vision is to bring Long Beach and surrounding communities to the campus, as well as to take the campus to those communities. Examples of this include October's production of Patricia Loughrey's *Dear Harvey*, a documentary-style play about the life and legacy of Harvey Milk, which will be staged on campus as well as in Harvey Milk Park in Long Beach, a collaboration in the spring with Long Beach Opera that will be hosted on campus; working with high-profile directors attracted by the scope of the company's work, such as Denise Blasor, an LA-based artist who is associate artistic director at Bilingual Foundation of the Arts and who is directing the current show. "Cal Rep has a very rich history of doing challenging work, and I'm all about breaking down barriers and boundaries and to have us be this connector between different parts of the community," Janisheski says. "We want to be embedded and connected to the community around us."

4. The downtown dream is still alive. Cal Rep has produced in several venues around the city, but since launching in 1989, it has longed for a permanent home downtown. "There were many years when we had a more physical presence downtown, and we're definitely trying to resuscitate that through collaborating with other organizations," whether producing at an existing venue or finding its own space, according to Janisheski.

5. California rocks. Rather than a theater department that does a little bit of everything, Janisheski would like to move CSULB more toward "telling stories that are related to California, by California artists, as much as possible." Last semester's *Dreamers* was a perfect example, as is the upcoming Harvey Milk play and *In the Penal Colony*, Philip Glass' take on the Kafka short story that is slated for next spring. Co-produced by Long Beach Opera, the show will also involve the cast and crew interviewing formerly incarcerated jail and prison inmates to learn about their experiences.

6. The first play of the season sounds intense. Hilary Bettis' 2016 work *The Ghosts of Lote Bravo* follows a mother searching for her missing daughter, one of the thousands of women in Mexico each year who are either murdered or reported missing. "This is a punch in the gut," Janisheski says. "It's an intense, brutal play, definitely not a comedy. But though it's very epic and political, it's also very heartfelt and tender. It's about what love is and what one does for love and it's poetically rendered and beautifully impassioned. It's a very important, contemporary play."

THE GHOSTS OF LOTE BRAVO **at Studio Theatre, Cal State Long Beach, Seventh Street and East Campus Drive, Long Beach, (562) 985-5526; www.calrep.org. Tues.-Fri., 7:30 p.m.; Sat., 2 & 7:30 p.m.; Sun., 2 p.m. Through Sept. 30. $18-$23.**

ARTSOVERLOAD

» AIMEE MURILLO

Aug. 21-27

ANAHEIM CRAFT AND VINTAGE FAIR: Artists and vendors sell handmade items, as well as Eastern European homemade goodies. Church tours will be offered as well. Sat. 9 a.m. Free. Annunciation Byzantine Catholic Church, 995 N. West St., Anaheim. (714) 553-6232, www.eventbrite.com.

"ELIZABETH TURK: THINKLAB LIVE 002: EXTINCT BIRD CAGES": The MacArthur "Genius" Fellowship awardee studies the extinction patterns of specific bird species in the Americas through an outdoor large-scale installation. Open Mon.-Wed. 11 a.m.-5 p.m., Thurs., 11 a.m.-7 p.m., Sat., noon-4 p.m. Through Oct. 4. Free. Frank M. Doyle Arts Pavilion at Orange Coast College, Fairhaven Road and Mummac Way, Costa Mesa. (714) 432-5072; www.orangecoastcollege.edu.

GELLI PRINT ON CLOTH: Learn the basics and make your own patterns and textures with this handy class demonstration. Sat., 10 a.m. Registration, $45; Gelli Plate Quilt Printing kit (not included) must be purchased to reserve space in the class. Catalyst Studio, 6630 Westminster Blvd., Westminster. (714) 891-3626; www.artsupplywarehouse.com/catalyst.php.

HALLOWEEN CLUB S SPOOB SHOW BIZ-AAR: The holiday's enthusiasts and hauntrepreneurs gather to share their love of all things spooky with a vendor bazaar "for the bizarre." Sat., noon. Free, but RSVP required. Halloween Club, 14447 Firestone Blvd., La Mirada. www.halloweenclub.com/Spook-Show.

LUNCHTIME LECTURE SERIES: RON YEO: The artist and architect discusses his lengthy career and service to the public. Wed., noon. Free. Coastline Art Gallery, 1515 Monrovia Ave., Newport Beach. coastline.edu.

***PIRATES OF PENZANCE*:** Gilbert & Sullivan's comic opera about a young apprentice who joins a band of pirates and falls in love but is bound to duty. Fri., 7:30 p.m.; Sat. 2 & 7:30 p.m.; Sun., 2 p.m. Through Oct. 14. $14-$19. Musical Theatre Village, 36-C Mauchly, Irvine. www.musicaltheatrevillage.net.

DC QUILT, CRAFT & SEWING FESTIVAL: Exhibits, demos, vendors and updates on the newest technologies for sewing, quilting and fiber/needle-art enthusiasts. Thurs., Sept. 27, 10 a.m.-5 p.m., also Sept. 28-29. $10. OC Fair & Event Center, 88 Fair Dr., Costa Mesa. (714) 708-1500; quiltcraftsew.com.

ORANGE PUBLIC LIBRARY COMIC CON: Artists, illustrators, contests, cosplayers and more will take over the library and offer cool workshops, games and crafts for visitors of all ages. Sat., 11 a.m. Free. Orange Public Library, 407 E. Chapman Ave., Orange. (714) 288-2400; www.cityoforange.org/1655/Comic-Con.

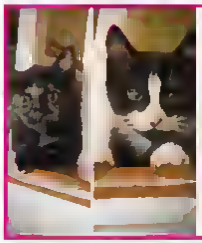
TOAST TO THE CASA 2016: The theme for this annual fundraising gala is "Casablanca." Sat., 5:30 p.m. $175-$200. Casa Romantica Cultural Center and Gardens, 415 Avenida Granada, San Clemente. (949) 498-2139; casaromantica.org.

Upcoming Events

The Color Run 5k Huntington Beach
Saturday, September 29
at 9 AM - 12 PM
It's a bird! It's a plane! No... it's The Color Run flying your way in 2018!

Cruisin' For A Cure
Saturday, September 22 at 6 AM– 4 PM
Cruisin' for a Cure is the world's largest one-day charity car show with over 3,500 vehicles on display and over 200 vendors and exhibitors. Be assured that your participation in the event and any donations go directly to prostate cancer research.
General admission is $15 (Save $2 with your AAA card), children 12 & younger are free.

Messages



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Superfans: Assemble!

The Aquabats need your help to Kickstart their long-lost TV show

BY NATE JACKSON

It's not often you hear a superhero asking mere mortals such as us for assistance. Fortunately, the Aquabats are never afraid to summon the power of their legion of righteous comrades. Now more than ever, MC Bat Commander and his crew of spandex-wearing, ska-punk saviors of humanity need a little saving if they're going to bring back their Daytime Emmy-winning TV series *The Aquabats! Supershow!* The series sadly went off the air in 2014 after two seasons when its network, the Hub, went under. Since then, the band have been trying to figure out a way to get their weird, wacky world back onscreen. That's where you come in.

Recently, the OC-based band launched their first Kickstarter campaign to bring the show back as well as record a new album. Well, technically it's their second attempt; the first time around, they missed their original $1.1 million goal by a few hundred thousand bucks (d'oh!). But they've dusted themselves off and rebooted their mission with a modest $100,000—which they're already crushing (yay!) and will continue through September. We recently spoke with the MC Bat Commander himself, Christian Jacobs, about the importance of the campaign and having the support of the fans, which includes the show's new producer, Jack Black.

THIS IS WHAT OUR TV HAS BEEN MISSING

COURTESY THE AQUABATS

OC WEEKLY *What inspired you to try crowdfunding the revival of* The Aquabats! Supershow!?

CHRISTIAN JACOBS Really, this whole idea of the Kickstarter came from the fans. We haven't made any shows since early 2014, but we've been playing a lot of shows, and every time we play shows, people are like, "When are you gonna bring the show back? We could crowdfund it!" So this is kinda based on the response we got from our fans, we decided to give 'em what they want and join forces.

Jack Black is signed on to produce it for you guys. How did that come about?

We met Jack Black and Weird Al and a bunch of other people through other productions, and their kids are fans of the Aquabats. The whole Jack Black thing came about because he's a rad dad himself, and he's got kids, and he's in everything. It just made sense. I asked him, "Hey, would you be down to help us do this?" and he said, "Let's do this! I'll come onboard." And it's been really fun; Jack's been super-supportive, albeit really busy. Since we've started talking about it a few years ago, he's done three movies, one of them being *Jumanji*. So we never knew exactly when it would happen, but we figured it was now or never, so let's just do this. We've always tried to find the right time in his schedule to make it happen, so he said, "Just go for it. You have my blessing; let's just make it work."

Did you feel like there were more stories to be developed based on past episodes that you'll have a chance to complete if you make this happen?

Absolutely. The way it worked when we first started the show [was] we got 13 episodes, so we were super-lucky. When you have that many episodes, there are more characters you can create and story lines that tie into one another. We wanted to go even further with it in the second order of shows, but the order for episodes got lower and lower, so we saw the writing on the wall that we may not be on this network [the Hub] for very long, and sure enough, the network went under. So there's a ton of stuff we wanted to do that we just weren't able to do or even give any type of glimpse into it because we didn't want to start developing things that were just gonna come to an end. So that's why this crowdfund is really about getting people behind it; we've talked to the networks and studios, and they're interested, but it's been long enough now that they said, "Show us how many people you guys can get interested in this, and let's talk."

Talk about the campaign videos you made to get people excited about seeing the TV *show again.*

So the first campaign video had all these different guests in it—Jack Black, Blake Anderson from *Workaholics*, Oscar Nunez from *The Office*, Imagine Dragons, Weird Al, Kate Micucci—all these friends of the band that got one phone call and were like, "Yes, Commander, we're there!" The Jack Black video is the first one, and so far, two have come out. There's more to come, so there's a story throughout the month. If you're a fan of the show and you pledge, you're gonna get some content through the month.

What's the biggest prize you're offering to the most hardcore Aquabats fans?

The biggest prize is that we'll buy an island together and call it Aquabania. We can hang out; pick a good spot in the ocean. We actually did some research and figured out how much you'd need to buy an island. There's some cheaper islands that you probably wouldn't wanna live on, so we're trying to find one where you could actually live there and build some huts on the beach and stuff.

What are some other, uh, less expensive rewards for the rest of us?

There's also rewards like being the first to see the new episodes, hear the new record, come to an exclusive record-release party, but a lot of the things are about being present, here and now with our fans.

What do you think makes the Aquabats' legion of righteous comrades so special?

For the Aquabats, we've been doing this so long that if it weren't for the fans we wouldn't still be doing it. The whole campaign "We Are the Aquabats" is an army, the legion of righteous comrades. The Aquabats may be five guys onstage, but there's a thousand people in the room, and they're all the Aquabats. The community, family vibe we have at shows now is really like a tribe—moms, dads, grandparents, little kids. That's kinda strange for a punk-rock concert, to have kids and parents and families; it's definitely a unique thing to the Aquabats.

These days, the world can definitely use a dose of the Aquabats, why do you feel the show is even more important today than it was four years ago?

In the past four years, things have changed so much. I don't wanna get too political, but our world is so serious, and it's a perfect time for the Aquabats show because our kids are feeling the fallout of the crazy news, fires, death and World War III. Everyone needs to relax and watch these Aquabats. They definitely don't take themselves very seriously, and they've got good hearts, they're trying to do the right thing, and it's funny. Our whole thing is we may not be that good at being superheroes, but we're gonna try. And that's the kind of attitude we hope to pass onto our kids. We may not know how to do it perfectly, but we're gonna try. You don't have to take yourself so seriously—just give it a shot, just try.

NJACKSON@OCWEEKLY.COM

To donate to the Aquabats! Supershow! *Kickstarter, visit www.kickstarter.com/projects/theaquabats/bringbacktheaquabats.*

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Holiday Rocker

We declare Sept. 21 Rosie Flores Day in Surf City

BY MATT COKER

RODNEY #UNSIEL

San Antonio-born Rosie Flores is a Texas tornado of a rockabilly/alt-country singer/guitarist, as evidenced during a blazing Friday-night show that was part of her recent residency that began in May at Austin's C-Boy's Heart & Soul.

Flores was 12 when her family moved from Texas to San Diego. Beginning in high school, she knocked around in different bands and, on the nightclub circuit in the 1970s, mostly sang traditional country and developed her songwriting chops before forming Rosie and the Screamers.

Repulsed by the urban-cowboy scene and its pop-country sensibilities, the band switched to rockabilly, headed north and found success in Hollywood, where Flores mingled with X, Los Lobos, the Blasters, fellow San Diegans the Beat Farmers, and her former boyfriend, Dwight Yoakam.

Tired of the dual role as singer and bandleader, Flores broke up Rosie and the Screamers in 1982 and joined the all-female "cow-punk" band the Screamin' Sirens. She later went solo and was nominated as the Top New Female Vocalist by the Academy of Country Music in 1986. She hit the Billboard charts for the first time a year later with the single "Crying Over You" on her self-titled debut album for Warner Bros./Reprise.

Having joined Wanda Jackson and Asleep At the Wheel on national tours in the mid-1990s, Flores was again fully entrenched as a singer/songwriter/bandleader by 2006 in Austin, where the City Council proclaimed Aug. 31 Rosie Flores Day. At that recent C-Boy's show, she joked that she considers Rosie Flores Day a yearly commemoration even if the council only meant it as a one-off.

She deserves annual veneration not only for keeping rockabilly alive—with her own gumbo of jazz, blues, R&B, country and Tex-Mex influences—but also for her reverence of female rockabilly artists who came before her.

Flores' 1995 album, *Rockabilly Filly*, included vocals by Jackson and Janis Martin, who was also lavished with a concert tribute Flores performed at the Rock and Roll Hall of Fame museum and elsewhere. Flores brought the so-called "female Elvis" into a Blanco, Texas, recording studio in 2007 for what would be Martin's first album in 30 years. Flores' producing efforts and narration of the rockabilly documentary *Whole Lotta Shakin'* earned her a Peabody Award that year.

Sadly, *The Blanco Sessions* was Martin's last album before her death from lung cancer in 2012. When no record labels would pick it up, Flores mounted a Kickstarter campaign to get it released.

During the C-Boy's set, Flores covered songs by Yoakam and Blasters co-founder Dave Alvin, but mostly, she played her own material, including cuts from her album *Simple Case of the Blues*, which comes out on U.K.-based The Last Record Co. in February. A standout Flores performed with her unrelenting guitar licks was "Drive Drive Drive," which you can now download on iTunes. A dynamo who, along with her mostly younger band mates, showed no signs of wanting to leave the stage, Flores finally had to give it up to the headlining Mike Flanigin Trio with Jimmie Vaughan.

Chatting afterward with a couple Orange Countians, Flores recalled a record company exec who had signed some of her Hollywood friends, but told her she was not a good enough guitarist. "I don't know if it was because I'm a woman or Hispanic," she said without a hint of bitterness.

Flores went on to seek assurances the pair would come out for her upcoming Huntington Beach show, although she confided she had never heard of Gallagher's. ("Is it okay?" she asked. "Yes, ma'am," she was told.) She explained that she told her agent to book her somewhere in Southern California to offset the cost of traveling to San Diego for her 50th high-school reunion. See Rosie Flores, and you'll want to name the day after her.

MCOKER@OCWEEKLY.COM

ROSIE FLORES

performs with the Timm Saxton Band and Doc Pittillo & the Honkeys at Gallagher's Irish Pub & Grill, 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, (714) 536-2422, www.gallagherspubhb.com. Fri., 8 p.m. $10. 21+

ROSE IAZ

Friday

THE BASH DOGS, CAT SIGNS, BLANCO NINO 8 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

THE GAME 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatorync.com.

THE GOOO FOOT 20-YEAR ANNIVERSARY PARTY, WITH OS ZAGUEIROS, MESTIZO BEAT 8 p.m., $18, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8282, www.alexsbar.com.

HELL OR HIGHWATER 9 p.m., $10, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

JIMMY GNECCO, RONNIE SHINGELO 8 p.m., $10, 21+. The Slidebar Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com.

SLAVES TO HUMANITY; ALTERNATIVE CITIZENS 4 p.m., $10, all ages. Gardee Amp, 12702 Main St., Garden Grove, (949) 415-8544, gardeeamp.com.

THE SPILL CANVAS; 7 p.m., $18, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com.

Saturday

R KALACAS, TIJUANA NO, LOS OE ABAJO; LEFT ALONE, LA PORRESKA, CHENCHA, MATANOSKA; 4 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatorync.com.

FMLY BAND; CLEAN SPILL, LOUD FOREST; 8 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

PEOPLE UNDER THE STAIRS; PIGEON JOHN 9 p.m., $25, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

ROB LEINES, VICTORIA BAILEY; PROFESSOR COLOMBO; THE LITTLE MISS 8 p.m., $5-$10, all ages. Gardee Amp, 12702 Main St., Garden Grove, (949) 415-8544, gardeeamp.com.

Sunday

OOJA, CAT, WES PEMOO 8 p.m., $15, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatorync.com.

SICK JACKEN 8 p.m., $25, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

Monday

FOSTER THE PEOPLE. 8 p.m., $40, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatorync.com.

THE HIGH CURRS 9 p.m., free, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

TOKYO LUCKY HOLE, SWEET NOBODY, 3LH 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

Tuesday

DANCE WITH THE DEAD 9 p.m., $20, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatorync.com.

D.I., TOTAL CHAOS 8 p.m., $6, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

Wednesday

GENE LOVES JEZEREL WITH JAY ASTON 9 p.m., $20-$100, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatorync.com.

JOYOUS WOLF, NEW AN ERICAN 8 p.m., free, 21+. The Slidebar Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com.

SIR. 9 p.m., $25, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

Thursday, Sept. 27

THE EARLY NOVEMBER, THE DANGEROUS SUMMER, JETTY BONES, SAVE FACE 8 p.m., $20, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com.

GEOGRAPHER, SWIMM 8 p.m., $15, all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com.

KOSHA DILLZ. 8 p.m., free, 21+. The Slidebar Rock N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com.

ORILLY OORILLY; FREEMAN'S DEAD; MEOW TWINS 8 p.m., $12-$15, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8282, www.alexsbar.com.

WILD RIVERS, IRIS & THE SHADE. 8 p.m., $10-$12, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

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Fresh Starts

I am newly divorced and have started a relationship with a man I've known and deeply cared about for decades. The sex is amazing—from start to finish. I feel better than I ever did even in the best moments with my ex. And in the most intense moments? He makes me see stars. He is a very generous lover—he turns me on like crazy, and I regularly come while eating with him. But I have yet to have an orgasm with him. In the past, I have had an orgasm with a partner only from oral or very occasionally from digital clit stim. My ex-husband was not skilled at oral, so I always had to fantasize pretty hard to get there (and regularly chose not to bother). My new partner has amazing moves and amazing oral skills. And he is willing to keep at it for as long as it takes. But regardless of how amazing I feel when he's going down on me, every single time, I eventually hit a wall where I was just done. I haven't had a single session with him in which I'm left feeling unfulfilled, despite the lack of orgasm. In contrast, any sex with my ex that didn't end in an orgasm left me feeling frustrated or, worse yet, bored. (There were also times when I'd ask my ex to leave the room so I could masturbate after sex.) Do you have any ideas as to why I can't get over that hump? I wonder if I just need him to be more boring and repetitive so that I can focus. But if that's the case, is it even worth it? Why would I want to make the sex worse to make it "better"? Or should I just be satisfied with the mind-blowing sex I am having, even if it means I don't have an orgasm? Is it okay to give myself permission to give up on partner-based climaxing?

No Orgasm Possibly Ever

Beware of those self-fulfilling prophecies! If you sit there—or lie there—telling yourself that being with Mr. Amazing Moves means giving up on "partner-based climaxing," NOPE, you're increasing the odds that you'll never have an orgasm with this guy or any other guy ever again.

Here's what I think the problem is: You had tons of shitty sex with your ex, but you could climax so long as you focused (i.e., so long as you were able to "fantasize pretty hard"). Your ex provided you with some half-assed oral and/or uninspiring digital clit stim that didn't interfere with your ability to focus/fantasize. In other words: NOPE, with your ex, you were able to—you had no other choice but to—retreat into your own head and rely on your own erotic imagination to get you there. You may have been physically present during sex, but you were not emotionally or erotically present.

Because Mr. Amazing Moves' moves are so amazing—because he turns you on like crazy, because whatever he's doing feels great, because sometimes you see stars—you aren't able to retreat into your own head. For years, you had to figuratively leave the room so you could focus/concentrate on whatever it was you needed to focus/concentrate on in order to come; sometimes, you even asked your ex to literally leave the room. You created a powerful association between going to a private, safe, sexy place—pulling away from your partner emotionally, erotically, sometimes even physically—and climaxing.

You aren't able to pull away from your current partner in the same way. Nor do you want to. And hey, wanna know why you come when you sext with him? Because sexting is assisted fantasizing. You're alone when you're swapping those dirty messages with Mr. Amazing Moves, NOPE, kind of like you were alone when you were having sex with your ex.

It's going to take some time to carve a new groove, i.e., you're going to have to create a new association, one that allows you to be fully present (emotionally, erotically, physically) during partner-based sex and able to climax during it. The trick is not to rush it and, again, not to box yourself into negative self-fulfilling prophecies like the one you ended your letter with. So instead of telling yourself you're never going to come again during partnered sex, tell yourself that your orgasms will come again. It may take some time, sure, but trust that your body and your brain are already hard at work carving that new groove.

One practical suggestion: The next time you have sex with Mr. Amazing Moves—the next 10 times you have sex with him—tell him in advance that you're going to ask him to stop eating you out long before you hit that wall. Then stimulate yourself, either digitally or with a vibrator, while he holds you. You'll need to lean back and close your eyes, lean back and close your eyes—*but do not retreat into your own head.* Maintain physical contact and ask him to say dirty/sexy things to you while you get yourself the rest of the way there, so you're always aware of his presence. A couple of dozen self-administered orgasms with both of you in the room—in the room emotionally, erotically and physically—will speed that new-groove-carving process along.

I'm a straight man, and I recently got out of a relationship with a woman who would monitor my internet use to make sure I wasn't "masturbating to the wrong things." (My kinks were nothing too outrageous: feet and mild FemDom.) I've been dating a new woman for three months, and it's time to lay my kink cards on the table. But I'm really afraid to open up, thanks to my kink-shaming ex. My new girlfriend and I read your column together—and if you publish my letter, I'll be able to gauge her likely response if I decide to disclose.

Help A Guy Out?

My pleasure, HAGO, but be careful. Sometimes people react negatively to any mention of a kink, not because they're necessarily turned off or grossed out, but because they assume their partner is. So don't panic if your new girlfriend's first reaction is negative ("Ew, gross! Feet and FemDom!") because it may not represent her true feelings and/or openness to your kinks. To learn how she really feels, you're probably going to have to make the disclosure you're trying to sidestep.

I'm a 24-year-old woman, and three weeks ago I got out of a long-term relationship with a guy in his mid-30s. Over the last few months of the relationship, I started falling for someone else and began dating the new guy pretty much immediately after the breakup. When should I tell my old boyfriend? We agreed to stay friends, and we still talk and see each other at least once a week. I want him to hear it from me, but I'm not sure how much note is appropriate/respectful.

Don't Wanna Be An Asshole

Meeting up too soon after a breakup has a way of keeping emotional wounds open and fresh, OWBAA, particularly for the person who was dumped (I'm assuming you did the dumping here). And once-a-week meetings definitely qualifies as too much, too soon. That said, if you think your ex-boyfriend is likely to hear about your new boyfriend from mutual friends, telling him yourself (and soon) is obviously the right (and difficult) thing to do. But if your ex is going to find out about your new boyfriend from say, your Instagram account, encouraging him to unfollow you and letting some time pass—enough so you can fudge the start date of your new relationship—would be the right (and ego-sparing) thing to do.

On the Lovecast (savagelovecast.com), Dan can't do it alone this week! Hola, Papi! Contact Dan via mail@savagelove.net, follow him @fakedansavage, and visit ITMFA.org.

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Don't be like Charles because 100 years after you die, some jerk might use you as an example in an article about Jetty Extracts' newest product, The Dablicator twists to reveal a simple, innovative design that takes the guesswork out of medicating. Lab-tested, the 500-milligram apparatus makes dabbing top-shelf cannabis a discreet, clean, enjoyable experience. The heat-resistant tip and durable chamber fit in the palm of your hand, allowing you to store it conveniently in a purse or pocket.

We've all had a "Charles" around us at one point, and frankly, we don't need that negativity in our lives. Stop in at Blum in Santa Ana to prove him wrong.

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The Art of the Hunt

Fullerton's Hunt Branch Library awaits its next chapter

BY TAYLOR HAMBY

COURTESY OF THE FULLERTON PUBLIC LIBRARY

Imagine reading alongside a Rembrandt, researching in the shadow of sculptures by Rodin, and paying fines beside a Picasso. Such scenes were commonplace along Fullerton's Commonwealth Avenue in the 1960s.

The Hunt Branch Library in Fullerton served not only as a library, but also as a community center and fine-art museum thanks to a generous gift to the city from Norton Simon, a name now synonymous with a world-class fine-art collection because of his eponymous museum in Pasadena. But what Pasadena has enjoyed since the museum opened was first offered to Fullerton. Not many know the Hunt Branch Library served as a precursor to the Norton Simon Museum, displaying Simon's growing art collection beginning in 1962.

Why Fullerton? Simon owned and operated canned-food company Val Vita Food Products in the city (established in 1931, it later became Hunt Foods and Industries, then Hunt-Wesson Foods). He and his wife, Lucille, got married and moved to Fullerton in 1933. Their first home was a rental off Luanne Avenue, and after their two sons were born in town, they lived in the Lambofer House off Valley View until 1939. (Simon also had a Newport Beach house on Lido Isle that was used as a vacation home and secondary office.)

As his industry grew, so did his vast fortune. Despite being one of the largest employers in the then-rural farmland of Fullerton, Hunt's presence in the town was not without scandal. Public views of Simon and his company ranged from a socially awkward recluse and workaholic to a cigar-chomping, exploitative, capitalist fat-cat, depending on which profile in the papers of the day you believed.

The cannery in Fullerton experienced multiple labor disputes including worker strikes, picketing and walkouts between 1941 and 1946. It was in 1946 that Simon's father replaced Norton as head of Hunt Foods with Norton's more charismatic brother-in-law Frederick R. Weisman, who would run the company until 1958.

In the 1950s, Norton Simon returned as a prodigal son of Fullerton, and both he and Hunt Foods became more involved in the civic community than ever before. Hunt employees were encouraged to volunteer in the community, and the company established the Hunt Foods Charitable Foundation. It was through this foundation—which would later become the Norton Simon Art Foundation—that the Hunt Branch Library would be created and gifted to the city and citizens of the town that built the multimillion-dollar company.

In 1959, Hunt Foods developed plans for the Hunt Foods complex, with a new corporate headquarters, community park, public library and hopes for an art museum. Simon enlisted architect and planner William L. Pereira, who had designed the Disneyland Hotel, Bullock's Fashion Square in Santa Ana (later Main Place Mall), LAX and the LA Zoo, to name a few. Pereira would later go on to be the mastermind behind the master-planned community of Irvine, as well as the designer of UC Irvine, Golden West College in Huntington Beach, the *LA Times* building in Costa Mesa, the old Orange County airport and many more now-iconic buildings in the county and across the country.

"William Pereira is one of the most important shapers of Southern California in a period of the mid- and late 20th century," explains Irvine-based architect, historian, author and historic preservationist Alan Hess. "So many aspects, including the economy, education system, and suburban and urban formation. "Pereira contributed in a positive way to all of these aspects. And he also contributed in practical forms, such as providing a headquarters for a major food-processing plant in Fullerton [Hunt Foods]."

In 1959, Pereira set to work on the Hunt Branch Library in what was a rural and industrial part of town. More than just a couple of buildings, the Hunt Complex was designed to be a true community center. The 2.2-acre plot of land had large tracts of grass, wading and reflecting pools, and, at the center, "Fullerton's Hidden Gem": the library.

Pereira designed the complex "as a progressive, as someone looking toward the future, looking to new technology, new ways of life, and giving them form," Hess explains.

"You have these T-shaped columns that's expressed on the exterior of the building," he describes wistfully. "There isn't anything quite like that [left in Orange County]."

Despite this grand gift, Simon's political blemishes in the city from the 1940s remained like pockmarks kept into adulthood from a childhood case of chicken pox. The residents and city council couldn't forget the literal strikes against Hunt during and just after World War II. Simon's offer to host his growing collection of priceless art in his industry's hometown was not accepted. After several years, he instead established the Norton Simon Museum in Pasadena in 1975.

"If you can imagine Fullerton being the great tourist attraction that Pasadena is now with Norton Simon Museum," Hess says. "It was certainly a missed opportunity."

The priceless art that hung on the walls of the library and in the courtyard were packed up to Pasadena in the late 1960s, but the building remains. It operated as a library for more than 50 years before severe county budget cuts to the library led to furlough days which turned to lights out completely in 2013.

All the shelves and books wait in their plastic wrapping to be reopened, as if they are in some episode of *The Twilight Zone*, a Henry Bemis wet dream. A small but growing community of concerned citizens—Save the Hunt, backed by the Fullerton Heritage organization, with in-spirit support from Preserve Orange County (of which Hess is on the board of directors)—meet regularly to brainstorm ways this significant gift to Fullerton can once again open its doors to serve its community.

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"FULLERTON'S HIDDEN GEM"

tour of the Hunt Branch Library, 201 S. Basque Ave., Fullerton, savethehunt.com. Mon., 5:30 p.m. Free; followed by a presentation by Alan Hess at Pacific Drive Elementary School, 1501 W. Valencia Dr., Fullerton. Mon., 7 p.m. Free.

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